



UNIVERSITÄTSBIBLIOTHEK



01024



**Principia Typographica.**

**THE BLOCK-BOOKS,**

OR

**XYLOGRAPHIC DELINEATIONS OF SCRIPTURE HISTORY,**

ISSUED IN

**HOLLAND, FLANDERS, AND GERMANY,**

DURING THE FIFTEENTH CENTURY,

**Exemplified and Considered**

IN CONNEXION WITH

**THE ORIGIN OF PRINTING.**

TO WHICH IS ADDED AN ATTEMPT TO

**ELUCIDATE THE CHARACTER**

OF

**THE PAPER-MARKS OF THE PERIOD.**

A WORK CONTEMPLATED BY THE LATE SAMUEL SOTHEBY,

AND CARRIED OUT BY HIS SON,

**SAMUEL LEIGH SOTHEBY.**

VOLUME II.

**Germany.**

312

LONDON :

PRINTED FOR THE AUTHOR BY WALTER McDOWALL,

AND

SOLD BY ALL ANTIQUARIAN BOOKSELLERS AND PRINTSELLERS.

M.DCCC.LVIII.





# BLOCK-BOOKS.

## ARS MEMORANDI.

FIRST EDITION.

PLATES XLIX. AND L. THE FIRST PAGE OF TEXT AND FIRST DESIGN.

(From a Coloured Copy in the Library of EARL SPENCER.)

ARS MEMORANDI NOTABILIS PER FIGURAS EVANGELISTARUM.

BLOCK-BOOK OF THIRTY ENGRAVED PAGES.—*Small Folio.*

**T**HIS work, in fifteen single sheets, comprises fifteen pages of text and fifteen designs, taken off, by means of friction, in a pale brown ink, or distemper. Each page of text has, at the conclusion of the last line, a letter, by way of signature, extending from *a* to *p*, as in the annexed facsimile, the letter *c*, however, coming before *b*.

a b c d e f g h i k l m n o p

The same plan that had been adopted in taking off the impressions of the *Ars Moriendi* (vol. i. p. 69) has been here used. We quote that work as it bears a closer resemblance to the *Ars Memorandi* in its arrangement, than any other work described. Thus the impression of each page of text, with its design, was taken off on the recto of one sheet, so that when folded the rectos of the texts, and the reverses of the design, were left blank in order that they might be pasted together, to form, as usual, an ordinary book.

From the circumstance of there having been so few editions\* of the *Ars*

\* We do not know of more than two editions of this Block-Book. The engraved designs and text do not appear to have been copied and published during the fifteenth century, as was the case with the *Ars Moriendi*. In 1502 appeared a small quarto volume, of a somewhat similar character, the text being illustrated with copies of the fifteen designs on a reduced scale. It is fully described, as also several other later editions, by Brunet, vol. i. p. 119: *Paris*, 1842.

*Memorandi*, we must presume that it was not so popular as the *Ars Moriendi*. The work, however, was one admirably adapted to the purpose for which, at that period, it was designed: namely, the promulgation of the Gospels of the four Evangelists by means of Symbols, whereby some of the principal subjects in each chapter might be more easily impressed on the memory; and though many of the figures may appear singularly grotesque, it would be difficult, we think, even in the present day, to substitute, with respect to many of them, other designs which would more successfully promote the object intended.

The four Evangelists are, as usual, thus symbolized: an Eagle for St. John, an Angel for St. Matthew, a Lion for St. Mark, and an Ox for St. Luke; each displaying from head to foot a symbol for every chapter in the four Gospels. Thus there are twenty-one Symbols for St. John, twenty-eight for St. Matthew, sixteen for St. Mark, and twenty-four for St. Luke: the first occupying designs 1, 2, 3; the second, 4, 5, 6, 7, 8; the third, 9, 10, 11; and the fourth, 12, 13, 14, and 15. Each page of text, as shown in the facsimile, alludes briefly to the subjects of the Symbols, of which the following is an enumeration.

#### ST. JOHN.—AN EAGLE WITH WINGS EXTENDED.

##### DESIGN I (a 2.)

SYMBOL 1. *The Trinity*.—The Dove on the head of the Eagle, God the Father and God the Son on either side. (Ch. i.)

2. *Musical Instruments*.—The marriage of Cana in Galilee. (Ch. ii. v. 3, 4.)

3. *The Womb*.—Christ teacheth Nicodemus the necessity of regeneration. (Ch. iii. v. 1, 2.)

4. *A Water-pot surmounted by a Crown*.—Christ revealeth himself to the woman of Samaria; the Crown being an emblem of glory to those that drink the water of everlasting life. (Ch. iv. v. 14, 28.)

5. *A Fish*.—Typical of the Pool of Bethesda. (Ch. v. v. 2.)

6. *The Holy Wafer, five Barley Loaves, and two Fishes*.—The Passover, and the Feeding of Five Thousand. (Ch. vi. v. 4, 11.)

##### DESIGN II (c\* 2.)

7. *Musical Instruments*.—Type of the Jews' feast of Tabernacles. (Ch. vii. v. 2.)

8. *Man and Woman saluting*.—Christ delivereth the woman taken in adultery. (Ch. viii. v. 3, 9.)

9. *An Eye*.—The blind Man restored to sight. (Ch. ix. v. 6, 7.)

10. *A Staff*.—Christ is the Door and the Good Shepherd. (Ch. x. v. 3, 4.)

\* The signature is wrongly placed in the text, it should have been *b*.





is memorandi notabitis p  
 signas et o angelis tunc  
 exposita scriptam quam di  
 geus lector diligenter legat  
 et practice per signa loca ha  
 at in practica experietur. **S**ic in angelum  
 Johannis habet viginti unum capitula  
 Primum. In primo quo erat orbi de eter  
 ni ubi fuitate. Sed in capitulo unum  
 ne facte sunt in chana galilee. Et quah  
 ter xps subiecit mentes mulierum.  
 Tercium capitulum. Erat autem homo ex  
 phariseis in codem nomine. Quartum ca  
 pitulum. Quahiter ihs bibit a muliere  
 samaritana bibere circa puteum iacob et  
 de regulo. Quintum capitulum de phatica  
 piscina ubi dixit ihs infirmo Tolle gra  
 batum tuum et ambula. Sextum ca  
 pitulum. De ref. et moae ex quinq  
 parabis et duobus piscibus et  
 de **e** **u** **k** **a** **r** **i** **s** **t** **a**





11. *A Skull*.—The raising of Lazarus. (Ch. xi. v. 43, etc.)

12. *A Pot*.—The Pot of Ointment wherewith Mary anointed the feet of Jesus. (Ch. xii. v. 3.)

#### DESIGN III (b 2.)

13. *A Dish, in which is a hand and a foot*.—Jesus washeth his Disciples' feet. (Ch. xiii. v. 5.)

14. *A Heart*.—Christ comforteth his Disciples with the promise of a heavenly mansion. (Ch. xiv. v. 1.)

15. *A Vine Branch*.—The Parable of the Vine. (Ch. xv. v. 1, 2.)

16. *Uncertain*.

17. *A Mirror or Glory*.—And the glory which thou gavest me, I have given them. (Ch. xvii. v. 12.)

18. *A Garden*.—That over the Brook Cedron, in which Jesus was betrayed by Judas. (Ch. xviii. v. 1, 2.)

19. *A Jew with a thonged whip*.—The Scourging of Christ. (Ch. xix. v. 1.)

20. *Three Stones or Pots of Spices*.—Emblematical of the Holy Sepulchre. (Ch. xx. v. 1.)

21. *Jesus placing the hand of Thomas on the wound in his side*. (Ch. xx. v. 27.)  
Christ appears again unto his Disciples. (Ch. xxi. v. 1.)

#### ST. MATTHEW.—AN ANGEL.

##### DESIGN IV (d 2.)

SYMBOL 1. *The Infant Christ and an Angel*.—The Annunciation and Birth of Christ. (Ch. i. v. 20, 25.)

2. *Three Crowns*.—The Wise Men's Offering. (Ch. ii. v. 1.)

3. *A Font*.—Christ baptized by John the Baptist. (Ch. iii. v. 13, 16.)

4. *The Devil*.—Christ tempted of the Devil in the Wilderness. (Ch. iv. v. 1.)

5. *A Book surmounted by eight Rods*.—Christ's Sermon on the Mount. (Ch. v. v. 1.)

6. *Two Fowls feeding*.—Christ's Sermon on the Mount; "Take no thought for your life," etc.; "Behold the fowls of the air," etc., "yet your heavenly Father feedeth them." (Ch. vi. v. 25, 26.)

##### DESIGN V (e 2.)

7. *A Castle with gate; a narrow road leading to it, and on which is an Eye*.—"Straight is the gate, and narrow is the way which leadeth unto life, and few there be that find it." (Ch. vii. v. 14.)

8. *A Boat, in which is a Fisherman*.—"And when he entered into a ship," etc. (Ch. viii. v. 23, 24.)

9. *Uncertain*.

10. *The Twelve Apostles*.—The calling together of the Disciples of Christ. (Ch. x. v. 1.)

11. *The Head of St. John the Baptist in a Charger*.—Christ's testimony concerning St. John. (Ch. xi. v. 7.)



12. *An Evil Spirit plucking the Ears of Corn.*—Christ reproveth the blindness of the Pharisees concerning the breaking of the Sabbath. (Ch. xii. v. 1, 2.)

DESIGN VI (*f* 2.)

13. *A Bag of Corn.*—The Parable of the Sower and the Seed. (Ch. xiii. v. 3.)  
 14. *Five Barley Loaves.*—The feeding of the Five Thousand. (Ch. xiv. v. 17.)  
 15. *An Evil Spirit.*—Jesus healeth the Daughter of the Woman of Canaan. (Ch. xv. v. 21.)  
 16. *Jonas and the Whale ; also a Key.*—Jesus gave unto the Pharisees the sign of the Prophet Jonas ; and unto St. Peter gave he the keys of heaven. (Ch. xvi. v. 4, 19.)  
 17. *The Sun.*—The Transfiguration of Christ, whose “ face did shine as the sun”. (Ch. xvii. v. 1, 2.)  
 18. *An Infant and the Seven Keys.*—Christ warneth his Disciples to be humble and harmless as a little child. (Ch. xviii. v. 1, 2, 3.)

(DESIGN VII (*g* 2.)

19. *Hands united.*—Showeth when Marriage is necessary. (Ch. xix. v. 10.)  
 20. *A Vine Branch.*—Christ, by the similitude of the Labourers in the Vineyard, sheweth that God is debtor unto no man. (Ch. xx. v. 1, 2.)  
 21. *The Head of an Ass.*—Christ rideth into Jerusalem on an ass. (Ch. xxi. v. 1—5.)  
 22. *A Table furnished.*—The Parable of the Marriage of the King’s Son. (Ch. xxii. v. 1, 2.)  
 23. *Moses’ Seat.*—Christ admonisheth the people to follow the good doctrine, not the evil examples of the Scribes and Pharisees, who sit in Moses’ seat. (Ch. xxiii. v. 1, 2.)  
 24. *The Sun, Moon, and Stars.*—Christ foretellet the Destruction of the Temple and the signs of his coming to Judgment. (Ch. xxiv. v. 1, 29.)

DESIGN VIII (*h* 2.)

25. *Five Lamps.*—The Parable of the ten Virgins, and “ five of them were wise and five were foolish.” (Ch. xxv. v. 2.)  
 26. *A Cross.*—Christ foretellet his own death. (Ch. xxvi. v. 2.)  
 27. *Heads of two Priests.*—The Chief Priests and Elders took counsel against Jesus to put him to death. (Ch. xxvii. v. 1.)  
 28. *Three Stones.*—Emblematical of the Holy Sepulchre.

ST. MARK.—A LION.

DESIGN IX (*i* 2.)

- SYMBOL 1.—*The Baptismal Cup and a Stone.*—The Baptism of Christ by John the Baptist ; and emblem of the Temptation of Christ in the Wilderness. (Ch. i. v. 9, 13.)

2. *A Bed, and Ears of Corn*.—Christ healeth the sick of the palsy, excuseth his Disciples for not fasting, and for picking the ears of corn on the Sabbath day.

(Ch. ii. v. 11, 18, 23.)

3. *An Evil Spirit*.—Jesus rebuketh the unclean spirits who fell down before him.

(Ch. iii. v. 11.)

4. *A Bag of Corn and a Measure*.—The Parable of the Sower. (Ch. iv. v. 14, 24.)

5. *A Ruler of the Synagogue*.—Jairus, who fell at the feet of Jesus. (Ch. v. v. 22.)

6. *The Country of Jesus and Head of John the Baptist*.—Christ is not honoured by his own countrymen. The Beheading of John the Baptist. (Ch. vi. v. 1, 27.)

#### DESIGN X (*k* 2.)

7. *The Hand of Christ and an unclean Spirit*.—Jesus casteth the devil from out of the daughter of the Syrophenician woman. (Ch. vii. v. 25, etc.)

8. *Five Barley Loaves, an Eye and a Key*.—Christ feedeth four thousand people. He giveth sight to a blind man; was rebuked by and rebuketh Peter.

(Ch. viii. v. 1, 22, 32.)

9. *The Sun and Deaf Spirit*.—The Transfiguration. Christ casteth out the dumb and deaf spirit. (Ch. ix. v. 2, 25.)

10. *Hands joined, a Purse and Needle*.—Christ disputeth with the Pharisees concerning divorcement; he telleth his Disciples the danger of riches, and that it is easier for a camel to go through the eye of a needle, than for a rich man to enter the kingdom of God. (Ch. x. v. 2, 23, 25.)

11. *A Colt*.—Christ rideth in triumph into Jerusalem. (Ch. xi. v. 7, etc.)

12. *A Vineyard, with the vine rooted up*.—The parable of the vineyard. (Ch. xii. v. 1, etc.)

#### DESIGN XI (*l* 2.)

13. *A Prophet and Jesus in the clouds on the left*.—Christ foretelleth by the prophet Daniel that great calamities shall happen to the Jews, and also of the manner of his coming to judgment. (Ch. xiii. v. 14, 26.)

14. *The Sacramental Cup and Bread*.—The Institution of the Lord's Supper. (Ch. xiv. v. 22.)

15. *Two Elders in council*.—Jesus brought bound before Pilate. (Ch. xv. v. 1.)

16. *Three Jars*.—Those containing the spices brought by the two Maries and Salome to anoint Christ. (Ch. xvi. v. 1.)

#### ST. LUKE.—AN OX.

##### DESIGN XII (*m* 2.)

- SYMBOL 1.—*An Angel*.—An angel appeareth to Zacharias. (Ch. i. v. 11.)

2. *An Infant, with a Sceptre in his right hand and a Knife in his left*.—The Nativity and Circumcision. (Ch. ii. v. 7, etc.)

3. *The Baptismal Cup*.—The Preaching and Baptism of St. John. (Ch. iii. v. 3.)

4. *The Devil*.—Christ is tempted of the Devil. (Ch. iv. v. 1, etc.)
5. *A Fishing Net and Bed*.—The miraculous Draught of Fishes. Christ healeth the man of the palsy. (Ch. v. v. 6, 18.)
6. *A Book surmounted by eight Rods*.—Christ preacheth to his Disciples. (Ch. vi. v. 20, etc.)

## DESIGN XIII (p 2.)

7. *A Pot of Ointment*.—Mary Magdalene anoints the feet of Jesus. (Ch. vii. v. 38.)
8. *A Bag of Corn and a Ship*.—The Parable of the Sower. Christ rebuketh the winds. (Ch. viii. v. 4, 24.)
9. *Five Barley Loaves, a Key and the Sun*.—The Feeding of the Multitude; Peter declaring that Jesus was "the Christ of God." The Transfiguration. (Ch. ix. v. 13, 20, 29.)
10. *A Sword and a Female*.—The Good Samaritan. Jesus reproveth Martha. (Ch. x. v. 30, 41.)
11. *A Devil*.—Christ casteth out a Dumb Devil. (Ch. xi. v. 14.)
12. *A Casket*. The Parable of the Rich Man. (Ch. xii. v. 16.)

## DESIGN XIV (p 2.)

13. *A Fig Tree*.—The Parable of the Fig Tree. (Ch. xiii. v. 6.)
14. *A Naked Man sitting at a Table*.—"A certain man made a great supper." (Ch. xiv. v. 16.)
15. *Two Hands, the one full and the other empty*.—The Prodigal Son. (Ch. xv. v. 13, etc.)
16. *A Plough and Lazarus*.—The Parable of the Unjust Steward and of Lazarus. (Ch. xvi. v. 1, 20.)
17. *The Bust of a Man with his tongue hanging out of his mouth, with a fan held before him*.—Christ sheweth that we ought to avoid giving occasions of offence. (Ch. xvii. v. 1.)
18. *Two men ascending a hill on which stands a Cross*.—The Parable of the Pharisee and the Publican. (Ch. xviii. v. 10.)

## DESIGN XV (p 2.)

19. *A City*.—Jesus entered and passed through Jericho. (Ch. xix. v. 1.)
20. *A Vineyard*.—The Parable of the Vineyard. (Ch. xx. v. 9.)
21. *A Prophet and Christ in the clouds on the right*.—"And then shall they see the Son of man coming in a cloud." (Ch. xxi. v. 27.)
22. *The Sacramental Cup and Bread*.—The Institution of the Lord's Supper. (Ch. xxii. v. 17, etc.)
23. *A Bust*.—Jesus is accused before Pilate, etc. (Ch. xxiii. v. 1, etc.)
24. *Three Stones or Pots, and a Flag surmounted with a Cross*.—The Resurrection of Christ is declared. (Ch. xxiv. v. 1, etc.)

We believe this is the first time the contents of this work have been so copiously described.

The *Ars Memorandi* has always been considered as one of the earliest xylographic productions in the form of a book. In placing it, however, as the first of those which we believe to have been issued in Germany, we have no positive authority for affirming it to have preceded some of the other works hereinafter described. It may have appeared contemporary with that which we consider to be the first edition of the *Apocalypse*, or it may not have been issued until the period of the later editions of that work. We reserve, however, all observations upon the probable dates of the Block-Books until after we have given the watermarks which occur on the paper upon which they are printed; and even then, we do not presume to suppose that we shall be able to fix the precise period of their publication, though we may arrive at conclusions, which, without the aid of the watermarks, would have been in most instances a matter of mere surmise.

Looking upon the production under consideration as a work of art, we do not think that the designs are at all equal to those of the first three editions of the *Apocalypse*, and they are certainly much inferior to those in the early editions of the *Biblia Pauperum*, or the first editions of the *Cantica Canticorum* and the *Ars Moriendi*, which we consider to have been issued in Holland or the Low Countries. Though coarse in design, the execution of the engraving is however good, and the uniformity with which the pages of text have been cut is truly astonishing, presenting as they do letters the most remarkable for size\* that have been found in any of the Block-Books, being nearly of the same size as the type of the celebrated Psalter, printed in 1457 at Mentz, by Fust and Schoiffer.

Of this edition of the *Ars Memorandi* there are copies† in the libraries of the Earl of Pembroke, Earl Spencer, and R. Holford, Esq.; the copy in the latter having been obtained in 1841, on the dispersion, by Messrs. Payne and Foss, of the library of the late Dr. Butler, Bishop of Lichfield.

That the impressions in the above-mentioned copies have been taken off the same series of wood-blocks, is proved by the same breakages of the block being observable in each impression. For instance, in the 3rd Design, the border is broken at the bottom; in the 4th Design, the border is broken at the right side; corresponding breakages occurring in the borders of the 5th, at right side; 6th, upper; 7th, right side; 9th, upper; 10th, right side; 11th, right side; 12th, right side; and 14th, right side.

A copy occurred for sale, at the close of the year, at Paris, at the dispersion of the library of M. Renouard, the eminent bibliographer and printer. The copy was partially coloured, and was purchased by M. Techner for 2750 francs.

\* This observation is more forcibly illustrated in the texts of the second edition of the work, the letters there being of a still larger size and more firmly designed, as seen in our facsimiles.

† There is no copy of either edition of the *Ars Memorandi* in the Bodleian Library, as erroneously stated by Dr. Dibdin, *Bibliotheca Spenceriana*, vol. i. p. 7.

# ARS MEMORANDI.

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## SECOND EDITION.

### PLATE LI. THE FIRST PAGE OF TEXT.

(From an uncoloured Copy in the BRITISH MUSEUM\*.)

### PLATES LII. LIII. AND LIV. THE FIRST DESIGN, THE LAST PAGE OF TEXT, AND THE LAST DESIGN†.

(From an uncoloured Copy in the Library of BERRIAH BOTFIELD‡, Esq.)

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### BLOCK-BOOK OF THIRTY ENGRAVED PAGES.—*Small Folio.*

LIKE the preceding, the impressions in this edition have been taken off by friction, though with darker ink. As the signatures at the close of each page of text are in this edition so similar to those in the preceding one, we have not considered it necessary to give them in facsimile.

The designs are most accurate copies of those in the previous edition; but the text differs occasionally in its disposition. In order to exemplify this, we have had a facsimile made of the first page of the text of this edition. On comparing the two, the difference will be at once seen, the most perceptible one being that which occurs (independently of the one containing 21 lines and the other 22 lines) in the latter part in the words "*Tolle grabatum tuum et ambula*" in the first edition, the passage in the second edition being "*Tolle grabatum tuum tuum§ et vade*."

In noticing this circumstance, Heineken quotes the word *grabatum* as "*grabatum*" in the first edition. On referring to our facsimile, it will be seen that the word reads *grabatum*, but that the *a* has been injured, and might on a cursory view be read for *ac*.

A singular transposition occurs in the signature to two of the pages of the text. Signature *a* contains the brief illustration of symbols 1 to 6; signature *b*, 13 to 21; and *c*, 7 to 12. A similar error occurs in the previous edition.

\* This is a remarkably fine copy, in its original state, with the leaves unpasted. It has only been lately obtained from the Continent.

† Until after our facsimile was executed, we did not notice it to be the same as given by Heineken, pl. 17.

‡ The sheets in this copy have been divided and the pages backed. It is sad to see such a fine specimen of early xylography thus deprived to a certain degree of its bibliographical and antiquarian interest, arising probably from a desire on the part of the binder to exhibit his mechanical skill.

§ No doubt in this edition for *tecum*.



res memorandi notabilis p  
 figuras euangelistas hic et  
 post descriptam q̄ diligens  
 lector diligenter legat et p̄ci  
 per per signa localia ut in p̄c  
 na expicit. **E**uangelium Johannis habet  
 viginquiduum capitula. Primum. In p̄ci  
 n̄pio erat verbum de eternitate verbi et de  
 trinitate. Secundum capitulum. Sup̄ae  
 facte sunt in chana galilee Et qualiter  
 xps subiecit m̄elas m̄mulariorum.  
 Tertium capitulum. Erat autem homo ex  
 phariseis nicodemus nomine. Quar  
 tum capitulum. Qualiter ihesus pe  
 cit a muliere samaritana bibere arca  
 puteum Jacob et de regulo. Quintum  
 capitulum. De probatica piscina ubi  
 dixit ihesus infirmo. Tolle grabatu  
 tuum tuum et vade. Sextum ca  
 pitulum. De refectonee x̄p̄m  
 que panibus et duobus pisabus  
 Et de ciliaru tra + a +











That the impressions in the copy in the British Museum, and in that in the library of Mr. Botfield, are from the same series of wood-blocks, is proved by the circumstance of the same breakages in the blocks of several of the pages occurring in each: for instance, in text, leaf K, the block is split in the third line to the right; a piece out of border, lower right side: design opposite M, the right lower corner of block is broken, and a spot occurs across the hoof. Many other corresponding breakages occur, and might be enumerated. We think, however, those noticed are sufficient to shew the correctness of what we have asserted.

Heinecken (plate 16) gives the last line of the first page of text in each edition. In that of the second he has given two small diamond points after the cross. Now as these points do not appear in the *Botfield* copy of that edition, the question may arise, whether there was another edition of the book, though we think that in the latter copy the points have been accidentally broken away.

We are not aware of the existence, in this country, of any other copies of the second edition but those from which our facsimiles are taken. Copies of both editions are in many of the public libraries on the Continent; that at Munich containing no less than five copies, all of which, according to the brief notice of them in the "Bibliographical Decameron," are coloured.

# ARS MORIENDI.

## PLATE LV. THE FIRST PAGE OF PREFACE, WITH THE FIRST AND NINTH DESIGNS.

(From an uncoloured Copy in the British Museum\*.)

### ARS MORIENDI; seu, DE TENTATIONIBUS MORIENTIUM.

BLOCK-BOOK OF TWENTY-FOUR ENGRAVED PAGES.—Small 4to.

THIS edition consists of eleven designs, eleven pages of descriptive text, and two pages of preface, making altogether thirteen single sheets, or twenty-six leaves. The impressions have been taken off by friction, on one side only, so that the reverses might be pasted together, thus forming a volume of thirteen leaves. The two pages of prefatory text are apparently engraved on one block, and each design, with its descriptive page of text, is also on one block; thus making in all twelve blocks,—the first and twenty-sixth pages, when the leaves are pasted together, being blank. In the following description we have noted the more striking variations that occur in the designs of this edition from the corresponding designs in that which we consider to be the first edition of the work. (see vol. i. pp. 69 et seq.)

PAGE I. *recto*.—Blank.

PAGE II. *rev*.

Preface, "*Ars moriendi*." See facsimile.

26† lines.

PAGE III. *rect*.—

Preface, commencing "*scōm cāncellariū*."

30 lines.

PAGE IV. *rev*.—DESIGN 1.

"*Fuc sicut pagani*" on the left scroll‡. The devil holds the scroll, "*Fuc sicut pagani*", over the dying man. The figures below are brought more forward; the devil at right, etc.

\* This copy was obtained at the sale of the library of the late Benjamin Heywood Bright, Esq., in 1845, for £30 10s. 0d. It wants the last page of the text.

† The number of the lines does not include the head-line.

‡ We have not thought it necessary to give more than the inscription on one scroll in each design, it being given merely for the more easy reference to the designs.



PAGE V. rect.—TEXT.

*"Tempacio dyaboli de fide."*

27 lines.

PAGE VI. rect.—DESIGN 2.

*"Sis firm<sup>2</sup> i fide"* on the upper scroll. The devil on the left is running away, holding in his arm a scroll, *"Victi sumus;"* the other devil on the right holding the scroll *"Fugiamus."*

PAGE VII. rect.—TEXT.

*"Bona ispira angeli de fide."*

33 lines.

PAGE VIII. rect.—DESIGN 3.

*"Ecce pēca tua"* on the scroll to the left. Very little difference, except in the concentration of the figures.

PAGE IX. rect.—TEXT.

*"Temptatio dyabo de despacione."*

30 lines.

PAGE X. rect.—DESIGN 4.

*"Nequ<sup>2</sup>; despes"* on the upper scroll. St. Paul wears a round hat. The scroll, *"nequaquam,"* etc., is held in front, in the right in lieu of the left hand of the ministering angel.

PAGE XI. rect.—TEXT.

*"Bona ūpiracio angli contra despaciōne."*

27 lines.

PAGE XII. rect.—DESIGN 5.

*"q bene decepi eū"* on the lower scroll. A devil appears leaning over the head of the bed. The head-dress of the person being kicked by the dying man, is more of the form of a round cap.

PAGE XIII. rect.—TEXT.

*"Temptacio dyaboli de ipaciencia."*

26 lines.

PAGE XIV. rect.—DESIGN 6.

*"Sum captiuat<sup>2</sup>"* on the left scroll. The devil is under the foot of the bed in lieu of the side.

PAGE XV. rect.—TEXT.

*"Bona ūpiracio angli de paciēcia."*

36 lines.

PAGE XVI. rect.—DESIGN 7.

*"Gloriare"* on the upper left scroll. Very little difference, except in the concentration of the numerous figures, and positions of the scrolls.

PAGE XVII. rect.—TEXT.

*"Temptacio dyaboli de vana gloria."*

24 lines.

PAGE XVIII. rect.—DESIGN 8.

*"Sis humilis"* on the upper right scroll. The head of the bed is of different

c 2

form, and the scroll, "*sis humilis*," is in front of it. The questionable position of the figure at the mouth of hell is altered, and the priest is omitted.

PAGE XIX. *rect.*—TEXT.

"*Bona ispiracio angli de vanā gloria.*"

28 lines.

PAGE XX. *rev.*—DESIGN 9.

"*Intēde thesauro*" on the left scroll. The variations in this are seen in our facsimile of the design.

PAGE XXI. *rect.*—TEXT.

"*Temptacio dyaboli de thuaricia.*"

26 lines.

PAGE XXII. *rev.*—DESIGN 10.

"*Non sis auarus*" on the right scroll. Very little variation.

PAGE XXIII. *rect.*—TEXT.

"*Bona ispiracio angli cōtra auariciā.*"

30 lines.

PAGE XXIV. *rev.*—DESIGN 11.

"*Heu insano*" on the lower scroll. With the exception of this being reversed, there is very little variation.

PAGE XXV. *rect.*—TEXT.

"*Si agonisans loqui,*" etc.

32 lines.

PAGE XXVI.—Blank.

Though in our preceding volume we have considered as the *first* edition of the work, that of which copies are preserved at *Hurlem* and in the *Pembroke* collection, yet the edition under consideration may, in the opinion of some persons, have preceded it, and may perhaps be the original from which all the other series of designs have been copied, with variations according to the fancy of the artist. It differs from that of any other of the editions, being in small 4to, and in size but little exceeding our facsimiles, there being very little margin round the engraved pages. "L'Edition" (observes Heineken, p. 406) que je nomme *la seconde* est reconnoissable par son format, qui est un en 4<sup>to</sup>, et par conséquent plus petite que les autres. C'est la seule raison, pourquoi je la mets après la précédente; autrement elle a toutes les marques de la plus haute antiquité, et son graveur paroît être un des plus anciens maîtres. Il a bien gardé les sujets, et les dispositions, mais il a changé plusieurs circonstances."

Having had the opportunity of examining two copies\* of this edition, we are inclined to agree with Heineken as to its bearing, in its general appearance, "*toutes les marques de la plus haute antiquité*," though, at the same time, we do not think it preceded that which we have placed as the first edition. Many of the designs differ considerably, while all have some slight variations: we cannot, there-

\* The copy in the British Museum and in the library of Earl Spencer.

fore, consider the one to have been copied from the other. This, however, is not the case as to the designs in several of the later editions about to be described, which are closely copied (almost in facsimile) from the first edition. The engraving of the work in this small 4to. edition exhibits a character totally different from that in any other of the Block-Books we have hitherto seen. The designs themselves are more of the *German* than of the *Flemish* school. There is one point, however, which must not be overlooked, namely, that though the same number of lines in the pages of text in this small 4to. edition do not agree with those in the edition described by us in our first volume, nor, indeed, in any other edition; yet the form of the block-type, though very carelessly and incorrectly cut, is *very similar in character*, as will at once be seen by comparing the page of text in Plate xv. with that in Plate lv. We may also observe, that the block-type of the *Ars Moriendi*, in Plate xv. very much resembles that used in the earlier editions of the *Apocalypse* and the *Biblia Pauperum*: see, as examples, the text in Plate III of the one, and of the latter, Plates x. and xi. The same character in the text has also been preserved in the later Latin edition of the *Biblia Pauperum*, though somewhat more coarsely engraved. Had the designs in this small 4to. edition corresponded in the same way as the text does, we should have hesitated in considering whether it might not have preceded the edition placed by us as the first of the work.

Of this edition there is a copy in the library of Earl Spencer; another is stated by Dr. Dibdin, in his *Bibliographical Tour* (vol. iii. p. 283), to be in the public library at Munich. In describing the edition, Heineken observes: "Je ne connais pas d'autre exemplaire de cette édition, que celui de M. Mariette et que j'ai déjà cité."

From our examination of the *British Museum* and *Spencer*\* copies, we believe all these copies to have been obtained from the same series of wood-blocks; and as the breakage which occurs in the left side border of the first design of the *Museum* copy (see facsimile) does not occur in the *Spencer* copy, it is clear that the latter copy is the earlier impression.

\* The *Spencer* copy wants the first two pages containing the Preface. The designs are all rudely coloured.



# ARS MORIENDI.

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## PLATES LVI. AND LVII. THE SECOND DESIGN AND TEXT.

(From the *Renouard*\* Copy, uncoloured.)

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BLOCK-BOOK OF TWENTY-FOUR ENGRAVED PAGES.—*Small Folio.*

THE impressions in this edition, comprising twenty-four leaves, are worked off by the ordinary printing press, in black ink, on one side only, so that the blank pages might be pasted together. The designs are very close copies—indeed, almost facsimiles—of those of the edition placed by us among the Block-Books of Holland or the Low Countries, as the first of the work.

The ninth design differs, and agrees with that given by Heineken (*plate 22*), wherein the man drawing from one of the casks, as in the first edition, is omitted. A border of three lines encloses the pages, with the exception of the sixth design and its text, which is enclosed by a border of only two lines. In no instance, however, are there any remains of letters, by way of signatures, either in the designs or pages of text.

Upon a careful comparison, however, of the designs in the *Renouard* copy with the *Pembroke* copy of the first edition, described by us in our first volume, many slight variations no doubt would be found. That such may be the case, the reader may see on comparing our facsimile of the second design (Plate LVI.) with that given of the same design in the first edition (Plate XIV.), when he will find that, in the former, the nimbus around the head of God and our Saviour is different; that the square tablet held by the devil on the left at bottom is omitted, as also the tongue protruding from the mouth of the dog-formed devil. There are many other more minute variations, such as the difference at the ends in the scrolls of the words "*Sis firmus i fide*" and "*Victi sumus*." Therefore, though the one may be considered almost a facsimile of the other, yet the artist has in his copy made many slight variations. How desirable, therefore, would it have been could we have compared all the designs of the *Renouard* with those in the *Pembroke*† copy of the first edition, which is, as we believe, the only *perfect* one known.

\* This was purchased by Mr. Boone, the bookseller, at the sale of the library of M. Renouard, at Paris, in December 1854. A note by M. Renouard stated that there is a copy of the same edition in the Royal Library at Paris.

† In the midst of the present Ministerial Crisis (February 1, 1855), I could not venture to trespass again

ARS MORIENDI.

LVI.





**B**ona i spiritui angeli de fide  
Contra primā teptaculū dyaboli dat angelus bonā in  
spiritu aīz dicens O ho ne credas peiusseus suggesti  
omib⁹ dyaboli cū ip̄e sit mēdax Nam mētiendo pro  
iboparētes decipit nec aliquo mō i fide dubites licz sēhi  
ul' in intellectu cōphēndē nō ualeas qz si cōphēndere posses  
nullaten⁹ esset meritoria iuxta illud Gregorij fides nō  
habz meritū cū hūmā māo p̄bet exp̄mētū Sed mēte  
to uerba s̄cōz p̄mū saluet sū pauli ad hebreos xj di  
cent Sine fide iḡ possibile est placere deo Et iohis tercio  
Qui nō credit iā iudicatus est Et bernardi dicentis  
fides ē p̄mogenitū iter ruites Et iterū beatior fuit ma  
ria percipiendo fidē xpi quā carnē xpi Considera etiā  
fidem antiquorū fidelū Abrahā ysaī et iacob et quo  
rūqz gētiliū saluet iob mab meretricis et similiū  
similiter fidē apostolorū nec nō i mutabiliū martirū  
cōfessōū atqz virginiū Nam p̄ fidem cōs antiq⁹ et moder  
ni placuerūt Per fidē s̄s petrus super agēs ambulauit  
S̄us iohēs uenēnū sibi p̄matū sū no annēto bibit mon  
tes aspyrante alexādro p̄ fidē adunati sūt Et ideo fides  
a deo mēto bñd̄icta p̄p̄tēra ualēter debet resistere dyab  
lo et fūm̄it credere oīa mādāta ecclie qz siā ecclia errare nō  
p̄t cū a sp̄u s̄cō regatur Nota qz cū i f̄m̄ sentit se teptā  
ri cū fide cogit p̄mo q̄ necessaria ē fides qz sine ea nullū  
saluari p̄t Sācō agnit qz utilis ē qz oīa p̄t dicere nō Oīa  
possibilia p̄t credere Et uenū Qdāqz cōantes p̄tēnt credere  
qz accipere Et sic i f̄m̄ saluū dei grā dyabolo resistet Cū  
eā bonū ē ut similitū fidei cū agnizāte alta uoce dicat  
pluresqz repetat ut p̄ hoc i f̄m̄ qd fidei cōfessā cū ammet et  
demonēs qui illud audire abhorret abigātur



In many instances, where copies are not in quite their original state, it becomes very difficult to decide whether the impressions have been obtained by means of *friction*, or by the *ordinary printing press*. In both instances, there is a gloss on the reverses, but of a *different character*. In *taking off* the impressions by *manipulation*, the impressions at the back not only shew the *face* of the lines, but frequently the *sharp edges* of the *outlines*; added to which, on placing the paper in a strong light and looking at it sideways, a peculiar and general gloss will be observed all over the reverse of the impression.

In *working* impressions by the *ordinary press*, a certain degree of gloss is always observable on the reverse of the engraved parts, in some instances *more*, in some *less*; the one arising from the block not being *evenly* adjusted in the frame, and the other where it has been more evenly placed and more carefully worked.

There can be no doubt of the superiority of the *ordinary press* in producing *clear* impressions from wood-blocks; as it is scarcely possible to avoid giving them a blurred\* appearance in taking them off by friction. In order to illustrate these points, let any one of our readers who possesses a copy of the *Bibliotheca Spenceriana* turn to volume I, and look at the reverse of the impression from one of the *original wood-blocks* of the "APOCALYPSE BLOCK-BOOK"†, and also at the wood engravings which immediately precede and follow that engraving: he will perceive at once the fact here noticed; and on passing his hand over the surface of the reverse of the impression, he will feel the lines of the engraving in alto-relievo. In these and other instances, which occur frequently in the illustrations of the *Bibliotheca Spenceriana*, this roughness on the reverses can only occur when the paper has *not* been pressed under a powerful hydraulic, which (if well done) removes the roughness of the letterpress, and makes the surface perfectly smooth.

When, however, an impression from a wood engraving is taken by the press, the wood not standing higher than necessary above the type, there will always remain, if the impression is a *firm* and *clear* one, on account of the greater pressure generally

upon the time of the Honourable Mr. Sidney Herbert, who, as is seen by the following note, so kindly responded to my previous application.

"49, Belgrave Square, July 22, 1853.

"Dear Sir,—The books are arrived (from Wilton), and I shall be delighted to shew them to you any morning (at 11 o'clock), when it may be convenient to you to call.

"Believe me, faithfully your's,

"SIDNEY HERBERT."

As may be supposed, I lost no time in availing myself of this especial kindness.—S. Leigh S.

\* The impressions of the woodcuts in the copy of the *Speculum Humanae Salvationis* in the Grenville Collection, British Museum, are remarkable instances of this.

† I shall always regret that Mr. Appleyard, the librarian of the Earl Spencer, did, on my application to him to be allowed to take off two hundred and fifty impressions (in a light-coloured ink) for this book, entertain an idea that the block itself would receive injury. I entertained no such feeling, and am certain, with care, it would not have received the smallest harm.—S. Leigh S.

required to take off the impression of the bolder parts, a certain degree of gloss, clearly shewing the design over the reverse of the whole page, unless the paper has been afterwards well pressed.

The *Renouard* copy of the edition under consideration, is certainly one of the most marvellous specimens of brilliancy and clearness in a Block-Book that we have had the good fortune hitherto to meet with. The paper used for the work is of a much *thinner* and *finer* quality than in any of the other Block-Books seen by us, and at the same time bears its own internal evidence of the period of its manufacture. The blank reverses of the engraved pages had been pasted together, but so slightly all round the edges, that, on being separated, the impressions of the designs and texts remain clearly marked on the reverses, in the manner we have described, when the blocks are evenly placed in the frames. If a copy of a Block-Book could ever be designated an *immaculate one*, the *Renouard copy*\* before us is fairly entitled to claim that distinction.

In thus rendering homage to the "*condition*" of this copy, we do not think, that, as a work of art, its designs can compete with those in the edition described in our first volume as the *first* of the work. We think it does not need the eye of an artist at once to see the superiority of the first, and of which a judgment may be formed by a comparison of the two facsimiles of the same design from each edition.

The edition may be the same as that placed by Heineken as the *fourth*, though if his collation of the ending of the text of the first page of preface is correct, it cannot be. He states, p. 414: "*Une quatrième édition est celle, où la première page de la preface finit, 'requiritur primo ut credat.'*" Now in the edition before us, the words "*sicut bonus*" follow *ut credat* in the last line; and the words preceding are thus contracted, "*requirit P<sup>mo</sup>.*"

The following order of the engraved pages is given for the purpose of future collation in respect to the headings and closing words of each page of text, together with the inscription on the one scroll usually referred to. They are given as they occur, with all their characteristics; but the letter "*i*" has, in some instances, an accent in lieu of a dot.

\* In thus alluding again to that volume, I wish to convey to Mr. Boone an expression of the obligation I feel for the handsome manner in which he entrusted it to my charge. On stating to him my wish to examine it carefully with the copy in the British Museum, he wrote to me: "As your work can only be valuable from the care taken and the accuracy obtained, every one in possession of such books should send them to you, and give sufficient time for a thorough examination; I therefore shall have much pleasure in leaving my volume with you as long as you may think desirable." Such feelings, and particularly with a bookseller, who might in consequence miss a favourable opportunity of selling his book, deserve to be recorded. I will only add, that owing to the liberality of Mr. Holford, Mr. Inglis, Mr. Johnson, and the late Mr. Loscombe, there were in my possession for nearly two years no less than TEN BLOCK-BOOKS; and I had, besides, free access to the xylographical treasures in the library of Earl Spencer, the British Museum, and other collections;—circumstances which, I may observe, have much stimulated me to carry on my labours to their present extent.—*S. Leigh S.*

† Not including the head-line.

- I. reverse. TEXT.—“*Ars moriendi*,” commencing “*Quamvis secundū philosophū,*” and ending “*P'mo ut credat sicut bon<sup>9</sup>.*” 30 lines.
- II. recto. TEXT.—“*xpian<sup>9</sup> credere,*” last line, “*ter consideret.*” 28 lines.
- III. rev. DESIGN 1.—“*Fac sicut pagani.*”
- IV. rec. TEXT.—“*Tentacō dyaboli de fide,*” ending “*ut possitis sustinere.*” 25 lines.
- V. rev. DESIGN 2.—“*Sis firmus i fide.*”
- VI. rec. TEXT.—“*Bona ispiracō angeli de fide,*” ending “*audire abhorrēt abigatur.*” 29 lines.
- VII. rev. DESIGN 3.—“*Ecce peccā tua.*”
- VIII. rec. TEXT.—“*Tentacō dyaboli de desperacōe,*” ending “*offendit q̄ desperacio,*” with correction “*uis,*” in eleventh line, inserted. 28 lines.
- IX. rev. DESIGN 4.—“*Neguquā desperes.*”
- X. rec. TEXT.—“*Bona inspiracō Angeli cōtra desperacōz,*” ending “*ppter ecū q̄ cuiq̄z peccata.*” 30 lines.
- XI. rev. DESIGN 5.—“*q̄z bene decept eum.*”
- XII. rec. TEXT.—“*Tentacō dyaboli de impaciencia,*” last line, “*benigna est.*” 27 lines.
- XIII. rev. DESIGN 6.—“*Sum captivatus.*”
- XIV. rec. TEXT.—“*Bona ispiracō angeli de paciencia,*” last line, “*expugnatore vrbium.*” 34 lines.
- XV. rev. DESIGN 7.—“*Coronā meruisti.*”
- XVI. rec. TEXT.—“*TEmptacio dyaboli de vana gloria,*” ending “*presumpserit cadit.*” 23 lines.
- XVII. rev. DESIGN 8.—“*Sis humilis.*”
- XVIII. rec. TEXT.—“*Bona ispiracō angeli cōtra vanā gloriam,*” ending “*choros angeloz exaltata est.*” 29 lines.
- XIX. rev. DESIGN 9.—“*Intende thesauro.*”
- XX. rec. TEXT.—“*Temptacio dyaboli de Avariciā,*” ending “*est valde periculosum.*” 22 lines.
- XXI. rev. DESIGN 10.—“*Non sis avarus.*”
- XXII. rec. TEXT.—“*Bona ispiracō angli cōtra Avariciā,*” last line, “*regnū celoz,*” with a correction, “*mei,*” in the eighteenth line inserted. 31 lines.
- XXIII. rev. DESIGN 11.—“*Heu insano.*”
- XXIV. rec. “*SI agonisūs,*” ending, “*sepe miserabiliter periclitātur.*” 31 lines.



# ARS MORIENDI.

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## PLATE LVIII. THE NINTH DESIGN.

(From the RENOARD Copy\*.)

## PLATE LIX. THE NINTH DESIGN.

(From a Copy in the BRITISH MUSEUM†.)

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### BLOCK-BOOK OF TWENTY-THREE ENGRAVED PAGES.—*Small Folio.*

THE copy of the edition in the British Museum, from which our facsimile (plate LIX) is taken, consists of twelve leaves, comprising twenty-three engraved pages, viz. eleven designs and ten pages of text, preceded by a preface of two pages; the whole forming one gathering of twelve leaves, printed in black ink, by the common press, on both sides, with the exception of the first page, that being blank. The arrangement of the pages is precisely the same as in the preceding edition, their disposition corresponding when the blank pages of that edition are pasted together.

It is most probably the same edition as that stated by Heineken (p. 419) to be the *seventh* of the work; the learned author merely noting in five lines‡ the existence of such an edition: from which it is evident that he had never seen a copy of it, and therefore could not be aware that the copies with the addition of two designs mentioned by him immediately following, formed enlarged editions from the *same* wood-blocks.

When Mr. Boone did us the favour of forwarding for our examination the *Renouard* copy of the preceding edition, he accompanied it with the following observation, our own notes on the copy in the British Museum being then in type. Mr. Boone writes: "You have, I believe, examined the one in the British Museum (wanting the last leaf) which I believe to contain the same impressions of the (if I may so describe them) letter-press blocks, as that sent to you; but I doubt the picture blocks being the same, as there is nearly half an inch difference in the width, although the height is the same§. One I saw at Paris is in every respect identical with mine, except that the leaves are pasted together. There is another, which

\* In this copy no note of its previous proprietor occurs.

† This was obtained, some years since, from Germany. It also bears no note in reference to its former possessor.

‡ "Il existe encore une édition, dont les planches sont gravées en bois, et cependant imprimées des deux côtés du papier avec la presse et par un imprimeur. Je nommerai cette édition la *septième*."

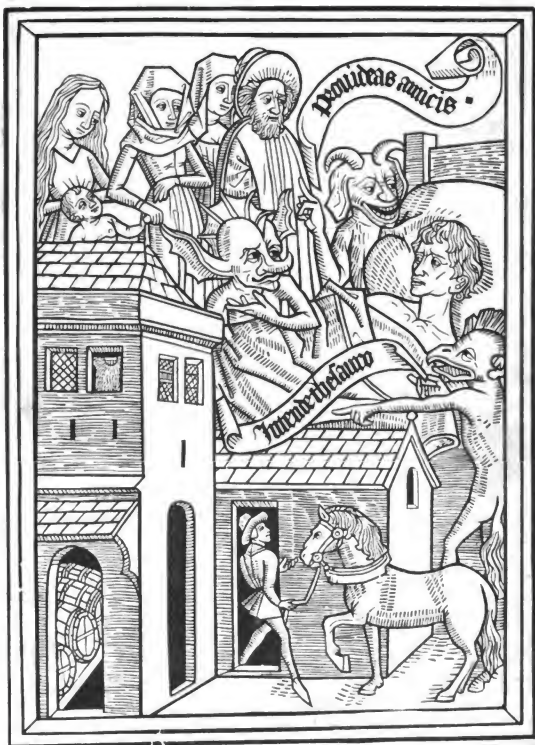
§ On measuring all the pages of the *Museum* copy, I find that in only a few instances they exceed the *Renouard* by three-eighths of an inch in width, and in height they differ sometimes by one-eighth, but not more.

S. Leigh S.

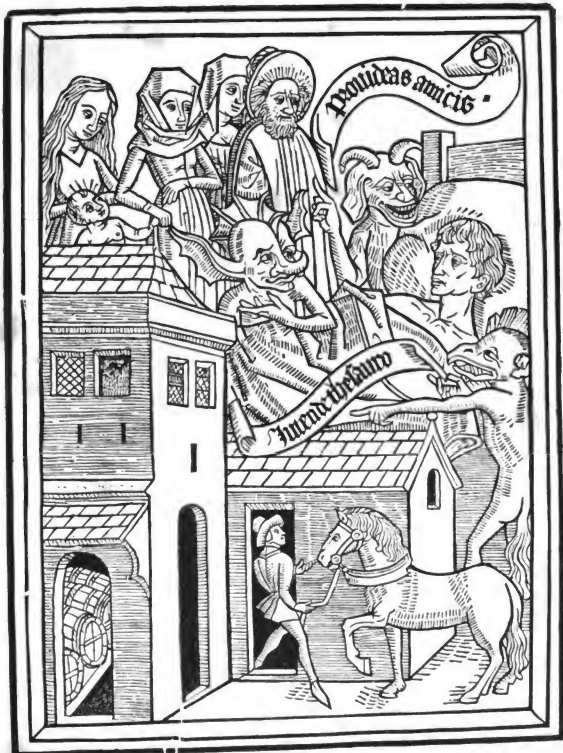


ARS MORIENDI.

LVIII



*London: J. P. Colclough, 1871.*



although most probably from the same blocks as the one in the Museum, differs, from having, I think, (for unfortunately your work did not occur to me, or I should have taken it down in writing) two lines only round each page, instead of three; also having on the reverse of the last leaf a cut, the size of the page, of Christ kneeling to the Almighty seated under a canopy. The copy in Paris and that in the Museum must therefore be termed different editions, although the same blocks were used, with the difference only of the borders and the cut at the end. May I presume to imagine that many minute variations in these books may be found upon careful comparison, in consequence of the blocks being always ready for use, so that the vendors might be able to print only so many copies at once as they might receive orders, and from time to time might add a line to the borders, or ornament them by cross lines\*, as in the copy sent to you."

In a communication consequent on the above, Mr. Boone adds: "I did not say a word to you respecting the opinion entertained at the Museum, because you have most likely examined those marks much more closely, and would have less difficulty in deciding the question of their identity. My copy differing in width both from the Paris and Museum copies, printed on both sides of the leaves, leads me to infer that the plates of my copy cannot be the same; although the same design is so exactly followed, that, without measuring the width, you must believe them to have been printed from the same blocks, by a hand more accustomed to the work. My copy, however, agrees in every respect with the one in Paris, which is printed, as mine, only on one side of the leaf; and as I had such an opportunity of comparing them, I have not the smallest doubt but that *both* copies have been printed from the *same* blocks. M. Guichard, who was one of the employées in the Paris library, has given a minute account of the book in the *Journal de Bibliophile*, published by Techner in 1841.

"The Museum copy, printed on both sides of the leaf, having a border of three lines, and that at Paris only two, I conclude they must be separate editions or impressions. Whether the Museum copy should have the same cut on the reverse of the last leaf as the Paris one, can only be determined by comparing a greater number of copies than I have at present been able to find.

"The Museum copy, if it had the cut on the last leaf, would still have only twelve leaves; therefore the 'one gathering' would not be disturbed."

\* The "cross lines" occurring as shading on the top and right side of the inner border, to some of the pages, are all cut away in the impression subsequently printed from the same blocks; and the fact of a transposition occurring in the disposition of the texts to the ninth and tenth designs in those copies, clearly proves that the designs and pages of text were engraved on *separate* blocks, independent of their being printed in gatherings. On carefully comparing the several copies, I have not noticed any variations, more than what would arise from the blocks being worked with more or less care,—certainly no additions, alterations, or mendings of the blocks.

† This could not be, because the reverse of the last leaf is occupied with Design 11. Had the first page been worked on the recto of the first leaf, in lieu of the reverse, then the whole of the engraved pages would have been got into the one gathering.

S. Leigh S.

U 2

While it is gratifying to read such critical observations proceeding from a gentleman who, as a bookseller, takes so lively an interest in his occupation beyond the mere desire of putting money in his purse, it cannot but be satisfactory to ourselves to find that the chief of the interesting variations mentioned by Mr. Boone had not escaped our notice when describing, long before, the edition in the British Museum.

On receiving the *Renouard* copy, we came unhesitatingly to the conclusion that the impressions could not have been obtained from the same blocks as were used for those of the *Museum* copy, our recollection of that copy being, that the whole of the pages were engraved in a *very inferior* manner, independent of the impressions being so very coarsely worked, as almost to obliterate every appearance of identity. When, however, we came minutely to compare both copies page by page, we found *incontestable proofs* that the impressions of *both* had been obtained from the *same* wood-blocks, and that the great difference in the *width* and trifling difference in the *height* of the pages had arisen from the nature of the paper used for the impressions, the paper of the *Renouard* copy being, as before stated, of a thin texture, and consequently more likely, on being wetted for the purposes of printing, to shrink in drying. We presume that the circumstance of the paper shrinking more in respect to its width than height, arises from its peculiar manufacture, as all paper after being wetted shrinks more in one direction than another.

It is, however, very easy to make an assertion, but oftentimes most difficult to convince others of its correctness; and therefore, as our object throughout our labours has been, and will be, to enable persons to form their own opinions from the works themselves, we have had a facsimile, Plate LIX. made of the same design in the *Museum* copy as that in the *Renouard* copy, Plate LVIII.

Accordingly, we are desirous that our readers should observe, that, in Plate LVIII. on the left of the lower border, there are two breakages, and above the second breakage a very slight break in the middle border. Now in Plate LIX. the same breakages occur in the lower border, but, owing to the block having become more broken, the right split extends through the inner borders and the line below the door above them, the slight break in the middle border remaining the same; though in Plate LVIII. a slight breakage appears in the outer border above, which is not observable in Plate LIX., a circumstance we think arising from that breakage not extending and having become filled up with ink; a fact of itself sufficient to obliterate, in the heavier impressions, all the more minute breakages and splits. It is seen also, that, in the design from the *Museum* copy, other breakages in the borders occur, arising from a subsequent use of the block.

Having thus afforded our readers ocular demonstration of our argument, we now proceed to note the pages wherein *similar* breakages occur in the same pages in both copies.



LEAF	RENOUARD COPY.	PAGE	MUSEUM COPY.
IX.	<i>rec.</i> —DESIGN IV. Slightly split in border above the nimbus of the Almighty. Also a slight break in centre border below.	X.	The same, but more extended; and another split, of a similar kind, on the left of it. Also the breakage below, but larger.
XII.	<i>rec.</i> —TEXT. Breakage in centre of middle border.	XIII.	The two outer left borders broken away.
XVI.	<i>rec.</i> —TEXT. Right lower corner of border broken.	XVII.	Corner more broken, and inner left border at the lower part broken away.
XIX.	<i>rec.</i> —DESIGN IX. See breakage in lower border in Plate LVIII.	XX.	See Plate LIX, where the breakage at the right has extended up the block.
XX.	<i>rec.</i> —TEXT. Breakage in upper outside left border.	XXI.	The same.
XXIII.	<i>rec.</i> —DESIGN XI. Slight split in centre of upper outside border.	XXIV.	The same.

These particulars respecting the breakages in the blocks admit of no dispute, and it is by such facts only that the *priority of impression* can be proved, unless, as before remarked in the note, Vol. i. p. 35, the edition of the work had been made by transfer from earlier impressions from the same blocks, when, without other circumstantial evidence, the arguments as to priority *might* be reversed.

Besides the above breakages, there are many others in the impressions in the *Museum* copy which are not in the Renouard copy. We have before noticed the very imperfect and blurred state of the impressions in the *Museum* copy, the most remarkable of which is observable in the Fifth Design, where the more delicate lines are, in some instances, as coarse as the thicker lines of the *Renouard* impression, giving the whole page an aspect of a totally different character.

With the view of fully illustrating our observations, we have had, in Plate LX., the upper portion of the fifth design in each copy accurately copied. It must not, however, be supposed that the whole of the impressions in the *Museum* copy are in a similarly rough state. Some pages have been more carefully worked off than others; the one here selected being in the coarsest state, as we are desirous to shew, how, by long usage and careless printing, impressions are produced presenting a totally different aspect from those carefully taken off either by friction, or worked off by the ordinary press when the blocks were in a perfect state. In such coarse impressions as our specimen, all the more minute breakages in the blocks are not seen, owing to their being filled in with ink: for instance, the slight breakage and split in the upper border to the left does not appear in the *Museum* impression.

We have observed, that, in this edition (*Museum* copy), there are only twenty-three engraved pages in lieu of twenty-four. The usual text, "*SI agonisuns*,"\* etc.,

\* Since these pages were in type, a most marvellous facsimile of that page of text has been made by the inimitable skill of Mr. Harris. Not only has Mr. Harris executed the block-type to perfection, but he has so coloured the paper, to agree with the previous page, that at first I thought I had altogether wrongly described the volume, when I stated it had only twelve leaves. So deceived was I for the moment, that even the *total absence of all gloss, or impressions of lines, on the reverse of the leaf*, did not immediately lead me to pronounce the page to be a facsimile, as I thought they *might* have been obliterated by washing and pressing, as is



to the last design is here omitted, the eleventh design "*Heu Insanio*" occupying the reverse of the twelfth leaf. A question therefore arises, whether the *Museum* copy may not be imperfect, as stated by Mr. Boone in his communication respecting the *Renouard* copy (see p. 18). We think not: and as the whole of the above pages form *one* gathering of twelve leaves, the probability is, that the text of the last cut was in this edition omitted as a matter of convenience, as otherwise it would have required an extra leaf to complete the twenty-four engraved pages, though a sheet may probably have been added; but if so, there would have been a blank leaf, independent of the reverse of the last page of text being blank, making in all three blank pages at the close of the work: a circumstance somewhat unusual, unless it was intended that the blank should have formed, by being folded back, the fly-leaf at the commencement. An examination of other copies from the same series of blocks will eventually settle this question.

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### ANOTHER IMPRESSION FROM THE SAME WOOD-BLOCKS,

WITH TWO ADDITIONAL DESIGNS.

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#### PLATE LXI. THE LAST DESIGN.

(From a Copy in the Library of EARL SPENCER.)

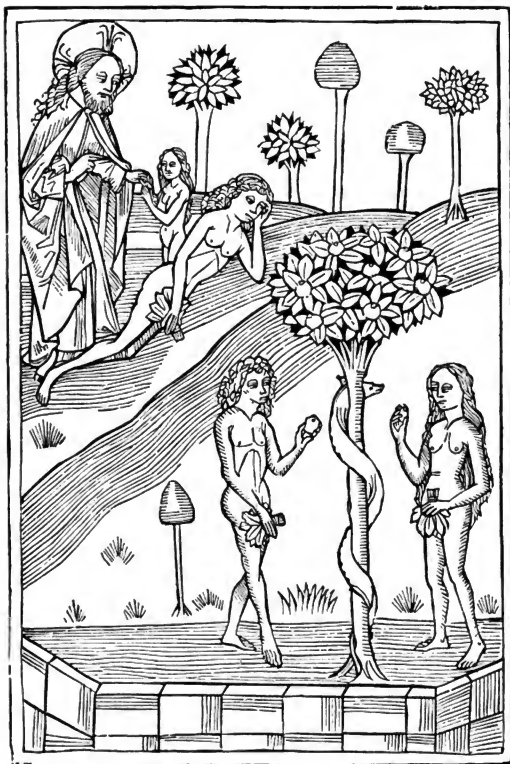
IN this impression, the work, by the addition of two designs, is extended to twenty-eight pages or fourteen leaves, printed by the ordinary press on both sides, except the first and last pages, which are blank. The outer border or third line around all the pages has been cut away, as also the shading which occurred in the upper and right side of the inner border of some of the pages. The impressions in the *Spencer* copy have been worked off in two gatherings: one of four sheets, and the other of three.

The arrangement of the pages, as far as 20, corresponds with that in the preceding edition. After this there is a slight variation in the disposition of the pages of text, that illustrating the ninth design being placed opposite the tenth design, and *vice versa*. The additional plates occupy the reverse of the last page of text, to the eleventh design, *S(I) agonisans*, and the recto of the last leaf, its reverse being blank.

The first additional design is emblematical of the Redemption of Mankind. In the upper part our Saviour is represented kneeling before the Almighty, who is seated; while in the lower part are the emblems of the Crucifixion, the cross, the

the case with the *Wilson* copy of the *Biblia Pauperum*, hereafter mentioned. Their entire absence, however, shews the force of my observations at p. 15 preceding, as they cannot possibly occur at the back of a facsimile or drawing. In drawing facsimiles however, Mr. Harris should studiously avoid making any additions of his own, as it may at some future period mislead the bibliographer. I make this observation, because in the facsimile mentioned (if taken from the *Renouard* copy), I noticed a breakage in the lower border *put in*, which does not occur in the border of that copy. Such variations, added for the purpose of conveying an idea of originality, ought to be studiously avoided by the copyist.

S. Leigh S.



*Andrius del. J. Willemsen. St. Strand 1855*

scourge, and the crown of thorns. The second design represents the Creation of Eve and the Temptation, as seen in our facsimile, Plate LX. In some copies, the design of the Creation precedes, as it should do, the Intercession. Heinecken (p. 419) states such to be the case with the copy in the public library at Dresden. These additional engravings are executed in a very inferior manner, and evidently not by the same hand as the others. Our facsimile will shew this, without further observation.

We note the following from a few of the defects in the impressions of the *Spencer* copy, which at once prove them to have been worked off from the blocks at a later period than those in the *Renouard* and *Museum* copies.

PAGE		PAGE	
VI.	DESIGN 2.—Only one border at left side. Left lower* corner broken, as in <i>Museum</i> copy.	XIV.	DESIGN 6.—One line of border only round it.
VII.	TEXT.—Within the right border are some remains of the former shading, the lines not having been carefully cut away.	XV.	TEXT.—Upper and lower borders broken away.
X.	DESIGN 4.—Splits in the nimbus of the Almighty, as in <i>Museum</i> copy; the split in lower border extending through the letter <i>a</i> in the inscription in scroll.	XVII.	TEXT.—Left inner border at lower part broken away.
XIII.	TEXT.—Outer left border broken away, as in <i>Museum</i> copy. Division line under text cut away.	XX.	DESIGN 9.—Two breakages in upper border, the one to the left extending into the cap of the figure to the right.
		XXIII.	TEXT is here transposed, being put opposite the ninth design instead of the tenth.
		XXIII.	TEXT transposed.

Mr. Beriah Botfield possesses a copy which agrees in all respects with the preceding, though bearing evidence of having been more carefully worked from the blocks. It has no note indicating from what library it has been obtained; and in consequence of its being closely bound, it becomes impossible to ascertain whether the blocks have been worked in gatherings or single sheets. The paper, though having a water-mark of a similar character, is of a much thicker and firmer texture than that used for the *Spencer* copy.

Through the liberality of Mr. Botfield we have had the volume entrusted to us on two occasions: at first, for the purpose of comparing it with the *Museum* copy, and subsequently with the *Renouard* and *Spencer* copies. As the numerous breakages and deficiencies in the *Botfield* and *Spencer* copies correspond, it clearly shews that both copies were obtained from the blocks at about the same period.

It is very evident that at the period, and after the impressions in the *Museum* copy were worked off, the wood-blocks had been much injured and roughly treated during the process of printing, independently of their being surcharged with ink, thereby giving the impressions, more particularly of the designs, a very repulsive and coarse aspect. Accordingly we find that in the *Spencer* copy (for the printing of which the wood-blocks had evidently been carefully cleaned) there are many more breakages in the borders and other parts of blocks, than occur in the *Renouard* and *Museum* copies, and that some of the breakages in these copies are more extended than in the *Spencer* copy. Besides these facts, and also the circumstance of the

\* In mentioning the borders in this copy, it will be understood that the middle border in the *Renouard* and *Museum* copies here form the outer border.

outer border and shading in parts of the border being cut away, the second border is, in several of the pages, partly deficient, and much broken.

ANOTHER IMPRESSION, taken from the same wood-blocks, was issued with two additional designs of a different character from those in the *Spencer* and *Botfield* copies. It was, like the former, printed by the ordinary press on both sides, and comprised fourteen leaves. The first of the additional engravings is allegorical of the Final Judgment\*, and the other of the Life of Man. Heineken (p. 419) mentions a copy with these designs as being in the public libraries at Zwickau and Wolfenbüttel. He thus describes them (p. 420): "Le sujet de la première pièce est un ange, qui pèse dans une balance l'ame d'un homme, contre les biens de ce monde, et qui chasse deux diabolins, qui s'empresment de donner le poid à ces choses. On y voit encore quelques petits anges dans les airs, qui portent des ames, et un autre ange qui fixe une ame du purgatoire. L'autre planche représente emblématiquement la vie de l'homme, commençant par ses fiançailles."

HEINEKEN (p. 415) mentions another edition, which he places as the *fifth*. He states: "L'exemplaire que j'ai trouvé dans la *Bibliothèque Royale d'Hannovre*, est d'une toute autre édition. Je lui donne le *cinquième* rang: au moins est-elle sûrement, par les marques, qu'on y rencontre, plus moderne que les précédentes. L'exemplaire est defectueux et en même temps rangé différemment. L'écriture est de la même forme, que dans les autres, et les capitales sont ornées aussi de feuillages. Un quadre, tantôt de deux, tantôt de trois traits inégaux, et par cy par là crénelés, environne les pages. L'encre est noire, cependant les planches sont imprimés sur un seul côté du papier, par le frotton du cartier."

"Mr. *Clement*† en a fait une description fort détaillée, ainsi je n'ajouterai ici que ce qui pourra servir à distinguer cette édition des autres que Mr. *Clement* n'a pas vues."

As the arrangement of the pages of text in this, Heineken's *fifth* edition, slightly differs, and as there are signatures to many of them, we subjoin a brief enumeration of the same from his work, pp. 416, 417. We annex his enumeration of them, merely observing that he did not profess to quote the headings of the texts with typographical accuracy.

PAGE	
I.—Text of Preface.	
II.—Text of Preface.	
III.—Text.	
<i>Temptatio dyaboli de fide</i> , marked with the letter <i>b</i> .	
IV.—Design 1.	
<i>Fac sicut pagani</i> , and <i>b</i> on one side, with <i>d</i> on the other.	
V.—Text.	
<i>bona inspiracio angeli de fide</i> , marked <i>t</i> .	

PAGE	
VI.—Design 2.	
<i>Sis firmus in fide</i> , also marked <i>t</i> .	
VII.—Text.	
<i>Temptatio dyaboli de desperatione</i> .	
VIII.—Design 3.	
<i>Ecce peccata tua</i> .	
IX.—Text.	
<i>Bona inspiracio angeli contra desperationem</i> , marked <i>t</i> .	

\* This plate has been copied for one of the small quarto editions of the work, a copy of which is in the library of Earl Spencer.

† *Bibliothèque Curieux*, tom. ii. p. 143.

PAGE		PAGE	
X.	Design 4. <i>Nequaquam desperes.</i>	XVIII.	Design 8. <i>Sis humilis</i> , marked <i>i</i> .
XI.	Text. <i>Temptatio dyaboli de impaciencia</i> , marked <i>f</i> .	XIX.	Text. <i>Temptatio dyaboli de avaricia</i> , marked <i>h</i> .
XII.	Design 5. <i>Quam bene decepi cum</i> , marked <i>f</i> .	XX.	Design 9. <i>Intende thesauro.</i>
XIII.	Text. <i>bona inspiracio angeli de paciencia</i> , marked <i>g</i> .	XXI.	Text. <i>Bona inspiracio angeli contra avaritiam</i> , marked <i>l</i> .
XIV.	Design 6. <i>sum captivatus.</i>	XXII.	Design 10. <i>Non sis avarus.</i>
XV.	Text. <i>Temptatio dyaboli de vana gloria.</i>	XXIII.	Text. <i>Si agonisans loqui</i> , marked <i>m</i> .
XVI.	Design 7. <i>Gloriare.</i>	XXIV.	Design 11. <i>Iteu insano.</i>
XVII.	Text. <i>bona inspiracio angeli contra vanam gloriam</i> , marked <i>l</i> .		

The above enumeration shews that this edition consists of twelve single sheets, or twenty-four leaves, signatures *a* to *m* inclusive; the two pages of preface no doubt forming the first sheet, *a*. Sheets *d* and *h* are without signatures, though the *h* is used where *k* should have occurred. In this edition the descriptive text precedes each design, instead of following it as in the other editions.

Hitherto the editions mentioned are all, with the text and inscriptions upon the designs, in Latin. Heineken, however, enumerates as the *sixth* edition one with the inscriptions in the German language. At page 418 he says: "Une *sixième* édition me paroit être celle, dont on trouve un exemplaire à *Wolfenbützel*. Il est aussi en folio, imprimé d'un seul côté du papier, par l'opération d'un cartier. Il est d'une encre noire, chaque feuille fait son cahier; les capitales sont ornées de feuillage; la préface commence et finit de la même manière que celle de la quatrième édition.

"Le dessin des images est différent et d'un autre maître, qui a cependant gardé la même idée. Le singulier de cette édition est, que non obstant le discours latin, les inscriptions sur les rouleaux des images sont en allemand. Ainsi on lit sur la première image :

'O. es ist kein holl. Die haiden globen recht. Tödt dich selber.'

Au reste l'ordre des planches est le même que celui de la seconde édition, et le graveur a placé au milieu des deux lignes, dont chaque planche d'image est encadrée, la marque d'une lettre de l'alphabet, en commençant par le *b*, et finissant avec l'*m* : mais les planches du discours n'ont aucune marque."

\* Heineken (p. 415) notes that the copy in the Royal Library at Hanover wants the preface.

# ARS MORIENDI.

## PLATE LXII. THE FIFTH DESIGN\*.

(From a Copy in the PUBLIC LIBRARY at WOLFENBUTTEL.)

BLOCK-BOOK OF TWENTY-FOUR ENGRAVED PAGES.—*Small Folio.*

As there is no copy of this edition in this country, we must content ourselves with giving a facsimile of the engraving (*plate 19*) from the work of Baron Heineken, who has placed it as preceding all the other editions. We have had our facsimile printed in a light colour, as Heineken states (p. 400) the copy to be "imprimé d'une encre en detrempe, qui est pale et égale par tout le livre."

The twenty-four pages in the edition form, according to Heineken†, four gatherings, each of three leaves, the impression having been obtained by means of friction. The following, therefore, will be their arrangement, shewing the order of taking them off from the blocks, by which leaves 1 and 6, 2 and 5, and 3 and 4, so fold that the blank pages may be pasted together.

### FIRST GATHERING.

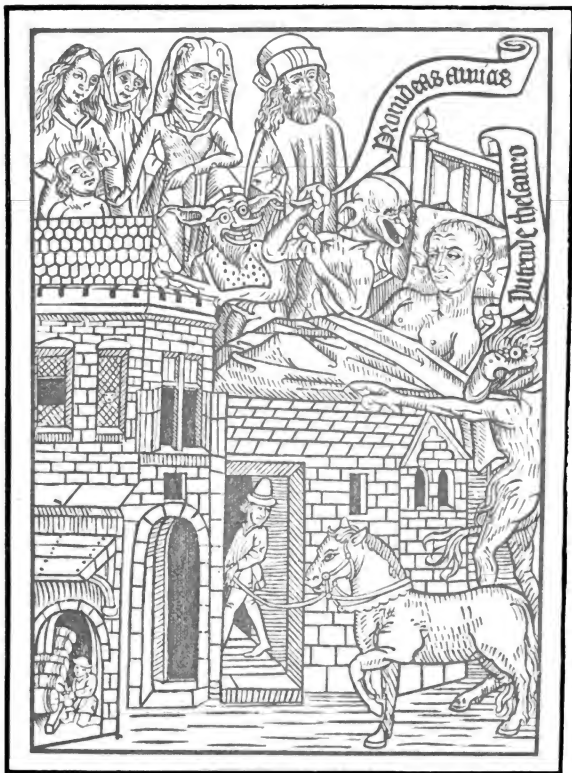
LEAF			LEAF
1	<i>Recto</i> .—Blank. <i>Reverse</i> .—Preface.	Blank, <i>rev</i> . Text, <i>rec</i> .	6
2	<i>Rec</i> .—Preface. <i>Rec</i> .—Blank.	Design 2, <i>rev</i> . Blank, <i>rec</i> .	5
3	<i>Rec</i> .—Blank. <i>Rec</i> .—Design 1.	Blank, <i>rev</i> . Text, <i>rec</i> .	4

### SECOND GATHERING.

LEAF			LEAF
7	<i>Rec</i> .—Blank. <i>Rec</i> .—Design 3.	Blank, <i>rev</i> . Text, <i>rec</i> .	12
8	<i>Rec</i> .—Text. <i>Rev</i> .—Blank.	Design 5, <i>rev</i> . Blank, <i>rec</i> .	11
9	<i>Rec</i> .—Blank. <i>Rec</i> .—Design 4.	Blank, <i>rev</i> . Text, <i>rec</i> .	10

\* The engraving of this design, given by Heineken, pl. 21, as belonging to the edition described by us in vol. i., does not merit the name of a *facsimile*; and it is only in a few instances in his work that the plates given by him can be considered, or, indeed, were intended, as such. Plates 6 and 7, from the *Biblia Pauperum*; plate 17, from the *Ars Memorandi*; and plate 19, from the *Ars Moriendi*, are the only ones that can deserve that appellation.

† "Toutes ces planches soit figures, soit texte, compose quatre cahiers, chacun de trois feuilles, encartonnées l'une dans l'autre."—p. 405.



Molecular and Cellular Biochemistry 1996

## THIRD GATHERING.

LEAF			LEAF
13	Rec.—Blank. Rec.—Design 6.	Blank, rec. Text, rec.	18
14	Rec.—Text. Rec.—Blank.	Design 8, rec. Blank, rec.	17
15	Rec.—Blank. Rec.—Design 7.	Blank, rec. Text, rec.	16

## FOURTH GATHERING.

LEAF			LEAF
19	Rec.—Blank. Rec.—Design 9.	Blank, rec. Text, rec.	24
20	Rec.—Text. Rec.—Blank.	Design 11, rec. Blank, rec.	23
21	Rec.—Blank. Rec.—Design 10.	Blank, rec. Text, rec.	22

By the above it is at once seen that when the sheets are folded, the blank leaves come *vis à vis*, as do also the engraved ones.

As, according to Heineken, the arrangement of the designs in this edition differs slightly from that in the others, we simply enumerate them in the order given by him, without quoting any of the inscriptions, it being evident that they are not there given for the purpose of reference, in a typographical point of view.

PAGE		PAGE
I.	ARS MORIENDI, ending <i>unitate et obe.</i>	XIII. DESIGN 6.— <i>Non sis avarus.</i>
II.	Continuation of PREFACE, commencing <i>dientia</i> , and ending <i>diligenter consideret.</i>	XIV. TEXT. 31 lines.
III.	DESIGN 1.— <i>Fec sicut pagani.</i>	XV. DESIGN 7.— <i>Quam bene decepi.</i>
IV.	TEXT. 25 lines.	XVI. TEXT. 26 lines.
V.	DESIGN 2.— <i>Sis firmus in fide.</i>	XVII. DESIGN 8.— <i>Labores amici.</i>
VI.	TEXT. 30 lines.	XVIII. TEXT. 35 lines.
VII.	DESIGN 3.— <i>Ecce peccata tua.</i>	XIX. DESIGN 9.— <i>Gloriare ; coronam meruisti.</i>
VIII.	TEXT. 27 lines.	XX. TEXT. 25 lines.
IX.	DESIGN 4.— <i>Nequaquam desperes.</i>	XXI. DESIGN 10.— <i>Sis humilis.</i>
X.	TEXT. 29 lines.	XXII. TEXT. 28 lines.
XI.	DESIGN 5.— <i>Intende thesauro.</i>	XXIII. DESIGN 11.— <i>Hec insanio.</i>
XII.	TEXT. 23 lines.	XXIV. TEXT, commencing <i>Si agonians.</i>

Heineken (p. 404) affixes the following observation to the ninth design : "On voit sur cette planche deux diables, dont l'un représente un homme, et l'autre une femme, d'un dessin un peu indécent, ce qui ne se trouve plus dans aucune des autres éditions, et c'est ce qui m'a porté à donner le *premier* pas à cette édition, d'autant plus, que toutes les autres marques y correspondent : dans le vieux tems on n'étoit pas si scrupuleux sur le decorum, comme on devoit l'être."

The circumstance, therefore, of the indecency in the design of this edition not being found in any other edition, appears to be the cause of Heineken's considering it the first of the work. He also states (p. 400\*) that the text is coarsely engraved, that

\* "Les caractères sont gothiques, et presque de la même forme de ceux qu'on voit dans l'*Apocalypse*, leur grosseur diminuée de plus en plus vers la fin de la page, quand il y a trop de texte pour la planche. Les capitales sont faites aux simples traits, pour être enluminées, comme dans l'ouvrage précédent (*Ars Memorandi*). Le dessin diffère de tous les autres, que nous avons vû jusqu'ici ; il est lourd et chargé : il ne ressemble ni à la *Bible des Pauvres*, ni à l'*Apocalypse*, et encore moins à celui des *Cantiques* : l'artiste est d'une toute autre école. Il en est de même avec la gravure, qui est extrêmement grossière."



it is very similar to that in the *Apocalypse*, and that it diminishes in size towards the close of the page. He also observes, that the design is heavy and crowded, resembling neither the *Biblia Pauperum* nor the *Apocalypse*, and much less the *Cantica Cantorum*; and that the artist is of another school; adding, that the same observations may be applied equally to the engraving, which he characterizes as extremely gross.

We regret that we have not the opportunity of presenting to our readers a facsimile of the second design of the series composing this edition, in order to compare it with that given from the *Harlem* copy, Plate xiv., vol. i., with a view of shewing more fully its difference in design, and how far inferior it is as a work of art. We think the circumstance of the text diminishing in size towards the close of each page, as mentioned by Heineken, shews that the text had been copied from another edition, the engraver having miscalculated the space allotted for it; and that the insertion of a figure of an indelicate nature in the design referred to, arose from the want of refinement in the artist. Had the designs in the other editions been engraved in the same coarse manner, with the omission of the indecency, there might then have been some ground for admitting the opinion of Heineken as to its being the *first* edition.

In making the observation (vol. i. p. 74) that "not more than three or four" of the editions of the *Ars Moriendi* enumerated by Heineken "will be found to come under the denomination of *Block-Books*," we confess that we have been too hasty in coming to that conclusion, as it will be seen that we have included the *seven* editions mentioned by him, all of which are, with the descriptive text, in Latin. In these several editions we have *three* series of designs, each executed by different artists: the *first*, that from which the copy at Harlem (*our first* edition) is taken; and from which, with the trifling variations, as mentioned, in design, all the others have been copied, except that of the copy at Wolfenbittel, forming the *second* series; the *third* being the *Spencer* copy, in small 4to., *our second* edition.

We now, therefore, proceed to mention (for we can only so do, as we believe no copies exist in this country) those copies, with the descriptive text, in the *German* language.

The first is that of a copy described as follows by Heineken (p. 421), in the public library at Zwickau: "La bibliothèque possède encore une traduction allemande de cet ouvrage, dont les images, quoique du même sujet, sont destinées tout autrement, et gravées par un autre artiste, le livre, publié beaucoup après l'invention de la typographie, est néanmoins entièrement gravé sur des tables de bois, et imprimé sur un seul côté du papier. On s'y est servi de la main d'œuvre en usage pour les cartes à jouer, et l'ouvrier, soit qu'il fût un cartier ou un graveur en bois, y a mis son nom et la date à la fin du livre. Comme il a employé de l'encre à l'huile, l'impression est très informe et sale. L'ouvrage entier consiste en un seul cahier, et les feuilles sont marquées sur la marge, qui est à la gauche, des lettres de l'alphabet pour le relieur. La preface contient deux feuillets, et commence

'Dießel nach der Lere des natürlichen Maister u. s. w.'

Ensuite viennent les images et vis à vis leurs explications, en 22 planches, dans le même ordre, que dans la seconde édition latine. Sur les rouleaux des figures se trouvent les mêmes mots allemands, comme dans la sixième édition ; cependant le dessin des figures n'est réellement le même. Le discours de la dernière planche finit avec le mot *Amen* et au dessus

**Was sportt**

1. 4. 7. 3.

**hat disz, puch  
prufft moler."**

Heineken mentions another German edition, which Brunet (vol. i. p. 194) states consists of twenty-four leaves, having on the last page the name of *Ludwig zu Ulm*. It is without date, and the impressions are taken off on one side of the paper. A copy of this edition is in the Bibliothèque\* Imperiale at Paris, and has been described by M. Guichard, who quotes another, also in German, as being at Munich, having only thirteen leaves, with the designs and texts printed on either side.

Of the *Ars Moriendi*, evidently the most popular of all the Block-Books, numerous are the Latin editions which were issued from the presses of Germany towards the end of the fifteenth century. Though their enumeration does not come immediately within our province, our work being confined to the Block-Books; yet, as there has evidently been much confusion in their designation by way of editions (owing to the mixing of those illustrated by text taken off from wood-blocks, with those printed from moveable type), we give, as far as we are enabled, a note of several of the later editions, which contain the engraved illustrations, it not being our desire to notice any others.

*ARS MORIENDI, sine ullâ notâ.*—*Small folio.* The text of this edition is printed in a small type, and is probably from the press of Guldenschaff at Cologne. It consists of one gathering of twelve leaves, the eleven designs occupying the rectos of the leaf, the text the reverses. On designs I. II. III. VI. and VIII. occur the following signatures,



There is a copy† of it in the British Museum, having been obtained, in 1845, at the sale of the library of the late Benjamin Heywood Bright, Esq., for the small sum of £4 : 18 : 0. The late Mr. Thomas Rodd, who compiled the sale catalogue of that library, stated it "to be the edition described as No. 5 in Heineken's list." Such is not the case. That edition consists of twenty-four leaves, the impressions being taken off by friction on one side only ; independently of which the greater portion

\* Previous to our publishing a supplemental volume describing the copies of the several editions of the Block-Books preserved in the public libraries on the Continent, we hope to have the pleasure of being enabled to examine at leisure all the Xylographical Treasures in this Imperial Library.

† There is also a copy in the *Penbrooke* library, at Wilton House, but it wants the last three leaves.

of the pages have signatures (see p. 24), whereas in this edition they occur only to five of the designs. The edition, furthermore, does not appear to have been seen by Heineken. It does not come under the denomination of a *block-book*, inasmuch as the text is printed with moveable type on the reverses of the designs. The text is the same as in the earlier editions, and the designs are close copies and of the same size as those in the first edition of the work ; but in the last design there is no shading to any of the figures, which gives the whole of that design a singular appearance. The borders round the designs exhibit many breakages, and we are therefore inclined to think that the blocks were used for an earlier edition of the work. They are probably the same as were used in the edition described by Heineken as the *fifth* of the work, the signatures occurring on the same designs, a circumstance which no doubt caused Mr. Rodd to consider it to be an impression of that edition.

We now note the following Latin editions, as mentioned by Brunet, vol. i., pp. 194-5, edit. 1842.

"*ARS MORIENDI*, in 4to. goth. fig. Edition sans date, &c. impr. à longues lignes, peut-être vers l'année 1480; elle ne consiste qu'en 14 ff. dont 13 pp. contiennent le discours, et 12 pp. les fig. Vend. 240 fr. *m. r.* La Vallière: 138 fr. Camus de Limare; 144 fr. Mérigot.

Une autre édit. in 4to. de cet ouvrage, impr. aussi vers 1480 et augmentée de 3 fig. est portée à 133 fr. dans l'*index librorum* du P. Laire, tom. i., p. 214, où elle est annoncée sous le titre suivant: *Ars Moriendi ex variis scripturarum sententiis collecta cum figuris ad resistendum in mortis agone diabolicæ suggestioni*. Ce que paraît se rapporter à l'article 2 du n° 1252 d'Ébert, si le texte a 30 lig. comme le dit ce dernier, lequel cite encore les éditions suivantes impr. avec des caract. mobiles.

"*Ars moriendi\* ex variis scripturarū sententiis collecta cū figuris*, etc., in 4, sans lieu ni date, 14 ff. avec 14 gravures. Les pag. du texte de 31 et 32 lig. en caract. goth.

"Il y a une autre édition impr. avec les mêmes caract., et qui se distingue de la précédente à la dernière ligne du 3<sup>e</sup> f. où le mot *consideret* est ainsi *cōsideret*.

"*Ars moriendi ex variis ententiis* (sic) *collecta cum figuris, etc., Noimber.*—per J. W. (Weissenberger) absque anno (1504), in 4, goth. de 14 ff. avec 14 fig. réimprimée par le même en 1512 in 4. L'édition sans date, 3 liv. 16 sh. Hibbert."

We find that a copy of another edition was also sold in Wellington-street in 1834,

\* A copy of this is in the library of Earl Spencer, and is described in the *Bibliotheca Spenceriana*, vol. i., p. xxiv. note \*. It comprises small copies from the first edition, with some trifling variations, of the eleven designs, but which are there reversed. The text is the same, but is preceded by two wood engravings, the one on the reverse of the title representing the Confessional; and the other, on the recto of A 2, a dying person receiving the Sacrament. On the reverse of the last design is another representing the Final Judgment, being a copy of one of the additional designs which occur in some copies of the edition mentioned by us at p. 24. The edition is noticed by Heineken, pp. 423-4. A copy occurred at the sale of the library of M. Delessert, in Wellington-street, 1848.

the catalogue stating simply, "*Ars Moriendi, with sixteen very curious plates; the text in Latin and German...Impr. in civitate Landesutensi MCCCXCIV.*"

There is, in the British Museum, an edition of fourteen leaves, in small 4to., illustrated with fourteen designs coarsely executed in wood, the three additional designs occurring on the recto and reverse of the title, and in the recto of the last leaf. On the recto of the last leaf but one, C iii. occurs, "*Impressum Nurnbergæ p Ven. dñm J. W. Presb'm,*" the eleventh design occupying the reverse. No date.

There is also in the same library a small quarto edition of sixteen leaves, with the text in German, illustrated with thirteen wood-engravings, reversed copies of those in the other editions. On the recto of the last leaf but one occurs the following colophon:

Wie endet sich das buchelegn genant das buchelegn des sterbens gedruckt zu leppzigh Nach  
christi geburt jmxcvi. jar.

Many other editions were, no doubt, printed without any engraved illustrations. A copy of an edition in 4to. was in the library of Dr. Kloss of Frankfort (No. 332), supposed by him to have been printed at Rome, by *John Gensberg*, in 1473. Another, printed at Venice, by *Bernard Ratdolt*, in 1478.

The work was also printed in France under various forms. One, which comes under the denomination of a Block-Book, and probably one of the earliest books of that character published in that country, deserves particular notice. We therefore give in full the description of it from Brunet, as following the preceding extract of the Latin illustrated editions.

"*L'ART DE MORIER (sic)*. Pet. in fol. Cette traduction française de *l'Ars Moriendi*, est un livre de la plus grande rareté, et dont aucun bibliogr., que je sache, n'a fait mention avant moi; il s'en trouve un exemplaire bien conservé dans la collection d'anciennes éditions de MM. Vandercruisse, à Lille; et c'est d'après cet exemplaire, qui m'a été très obligeamment communiqué par le propriétaire, ainsi qu'un mémoire particulier qui y est relatif, que je vais donner la description suivante :

"Les ff. de ce volume, au nombre de 24 de tout, sont imprimés d'un seul côté, avec des planches de bois et en encre grise détrempée : divisés comme les premières édit. latines, ces ff. contiennent 2 pages de préface, 11 images, et 11 pages d'explication. Il paraît que, pour les images de cette édition française, on a fait servir les mêmes planches de gravure qui ont été employées dans l'édition latine décrite la seconde par le Baron d'Heineken, *Idée d'une collection d'estampes*, p. 399; car les passages latins s'y retrouvent, et l'on remarque que dans la neuvième gravure (avec les mots *intende thesauro*) il n'y a de représenté que quatre tonneaux, au lieu de sept qui sont dans l'édition jugée être la première par Heineken. Les deux pages de préface renferment ensemble 58 lignes non compris les trois mots *l'art de morier*, qui servent d'intitulé. Le texte de cette préface commence ainsi :

"Ja soit que selon le philosophe"...

"Et elle finit par les mots "*considere diligemment*."

"Voici maintenant l'ordre et une partie de l'inscription de chaque image, avec l'intitulé de chaque page de texte, qui correspondre aux dites images :

PAGE		PAGE	
3.	Première image: " <i>Fac sicut pagani</i> ."	14.	Texte: " <i>Bonne inspiration par lange de patience</i> ." 37 lignes.
4.	Texte: " <i>Temptacion du dyable de la foy</i> ," et au dessous. 27 lignes.	15.	Septième image: " <i>Gloriare</i> ."
5.	Deuxième image: " <i>Sis firmus in fide</i> ."	16.	Texte: " <i>Temptacion du dyable par vaine gloire</i> ." 29 lignes.
6.	Texte: " <i>Bonne inspiration par lungel de la foy</i> ." 32 lignes.	17.	Huitième image: " <i>Victus sum</i> ", ou " <i>Sis humilis</i> ."
7.	Troisième image: " <i>Ecce peccata tua</i> ."	18.	Texte: " <i>Bonne inspiration de lange contre vaine gloire</i> ." 32 lignes.
8.	Texte: " <i>Temptacion du dyable de desperation</i> ." 32 lignes.	19.	Neuvième image: " <i>Intende thesauo</i> ."
9.	Quatrième image: " <i>Victoria mihi nulla et nequam desperes</i> ."	20.	Texte: " <i>Temptacion du dyable d'avarice</i> ." 31 lignes.
10.	Texte: " <i>Bonne inspiration de lange contre desperation</i> ." 32 lignes.	21.	Dixième image: " <i>Non sis avarus</i> ."
11.	Cinquième image: " <i>Quam bene decipi</i> ."	22.	Texte: " <i>Bonne inspiration de lange contre d'avarice</i> ." 25 lignes.
12.	Texte: " <i>Temptacion du dyable par impatience</i> ." 30 lignes.	23.	Onzième et dernière image: " <i>Confusi sumus</i> ," ou " <i>Ileu insanio</i> ."
13.	Sixième image: " <i>Sum captivatus</i> ."	24.	Texte, commençant " <i>Bien utile conclusion de cest salutaire doctrine, si le moritur labourant en agonye et extremite peult parler</i> ." 40 lignes.

"Il y a au bas de la dite page les trois lig. suivantes.

"*Bonne remonstrance par figure et exposition p scripture*."

"*De chose utile et necessaire et cest miroir vrai exemplaire*."

"*Si entendes a bon desir pour bien viere et bien morir*."

"Je ne chercherai pas à fixer ici la date de ce précieux monument, parceque mes conjectures à ce sujet ne me donnent rien de bien positif; mais les personnes qui pensent que les livres d'images en bois, tels que l'*Ars Moriendi*, les *Biblia Pauperum*, etc., ont précédé l'invention de l'imprimerie, ou tout au moins qu'ils ont été faits à la naissance de cette découverte, ne balanceront pas à regarder le présent *Art au Morier* comme le plus ancienne livre française imprimé qui soit connu jusqu'à présent.

"Il y a une autre traduction française ancienne de l'*Ars Moriendi* imp. par Colard Mansion."

In the preceding account of this most interesting copy of the FRENCH BLOCK-EDITION of this work, Brunet mentions that "*les mêmes planches de gravure*" were there used for the edition placed by Heineken as the *second* of the work. We think there must be some mistake here, inasmuch as that edition is in small *quarto*, whereas the French edition is in small *folio*. It also mentions that in design 9 there are only four barrels within the door of the cellar, in lieu of *seven*, as in Heineken's first edition. Now in that design, in the second edition, there appear only *three*. We make these observations, for though they are of themselves very trifling discrepancies, yet they are calculated to mislead the careful inquirer.

Many are the remarkable volumes illustrated with beautifully-executed wood-engravings, published in France soon after the art of printing became generally known. One of the most interesting, and one more particularly allied to the Block-Books, is an edition of the Dance of Death (*LA DANSE MACABRE*), of which numerous editions appeared towards the close of the fifteenth and the commencement of the sixteenth century. A copy of the edition we allude to was in a sale at Wellington-street, in 1848, of some books consigned from Paris, when it was purchased by M. Libri, and afterwards resold by him, with some portion of his library, in 1850.

As the edition appears to have been unknown to Brunet and other bibliographers, we give the note of the colophon: "*Cy finit la Dāse macabre . . . nouvellement ainsi composée et imprimée par Guyot Marchant demourant a Paris du grāt hostel du College de Navarre au Champ Gaillard l'an de grace mil quatre cens quatre vingt et unze, le x jour de Avril.*" It consists of fourteen leaves (signatures *a, b*), the upper part of each, as in the editions of the *Speculum* Block-Book, being occupied by the engraved subject, with some Latin sentences, followed by a descriptive text in French verse, printed in double columns beneath. In the last two pages, however, there are no wood-engravings, and the text is not in double columns. With the exception of the first design, the wood-engravings contain only the figures of men, without any women. The edition is evidently that designated as the *Danse Macabre des Dames*, published, by the same printer, the 2nd of May of the same year, which is described by Brunet (vol. ii. p. 11), and consists also of fourteen leaves (the same as the edition of 1490), to which, in the copy described by Brunet, are added some small tracts, printed the 30th of April of the same year.

The popularity of the *Ars Moriendi* also extended to the shores of Italy. We find editions of that work appeared at Florence as early as 1477, at Verona, 1477, and at Lyons in 1490, the latter, "*con le figure accomodate per Johannē Clein e piero Himel de alamania.*"

In a sale of rare and early printed books, sold in Wellington-street, May 20, 1829, was a small series of the *Ars Moriendi* designs reversed, executed on copper by an Italian artist of the fifteenth century. In addition to the usual designs, the artist added one by way of introduction, representing the Virgin and Child. The series was purchased for Mr. Benjamin Heywood Bright, at the dispersion of whose library, in 1845, it was obtained for the British Museum. The following was our note which appeared in the catalogue of the sale:

"This is a series of twelve small copper-plate engravings, executed in the fifteenth century, the designs copied from the German set, but with slight variations. They are without any name or indication of the artist, and were most probably intended to be accompanied by letter-press or written descriptions, as there is a blank page opposite each engraving. Several of them are coloured; but the whole are in the finest state of preservation.

"This very curious set is undescribed by bibliographers. It has some appearance of being the work of an Italian artist, and it is not a little singular that he has reversed the plates in copying them; the consequence of which is, that the figures are all right-handed instead of left-handed, as they appear in the Block-Book."

In the collection bequeathed to the Bodleian Library, Oxford, by Francis Douce, Esq., there are several impressions of a very small series of the *Ars Moriendi* designs exquisitely engraved, undoubtedly the work of the Master of 1466. An impression of one of the same series is in the possession of Messrs. Graves & Co., who have also another series of the same designs, of the same size, most admirably and evidently copied from those engraved by the Master of 1466. The set of plates was purchased by Messrs. Graves, during the last year, at the sale of the collection of engravings formed by the Prince de Paer of Vienna. On writing to Mr. Francis Graves respecting them, we received the following interesting communication:

"6, Pall Mall, January 17th, 1855.

"Dear Sir,—The subjects of the *Ars Moriendi* were copied by the early anonymous German artist who is usually called 'the Master of 1466.' In this set the scrolls proceeding from the mouths of the figures are omitted. According to Mr. Carpenter a complete series\* of these excessively rare and interesting prints is in the Douce Collection at Oxford. The British Museum only possesses one subject, and a second is in our possession in Pall Mall.

"There is also another set of copies, by a somewhat later German artist, who marked his plates with the initials M. Z., usually explained as Martin Zagel, but also attributed to Martin Zinck, Mathias Zingel, and Martin Zabzinger; but recent discoveries have almost proved to a certainty that his name was Matthew Zeysinger. This series originally consisted of eleven plates only; and the early impressions, without the letter-press on the back, are extremely rare. Early in the seventeenth century the plates appear to have fallen into the hands of Peter König, a bookseller at Munich, who, after having had them coarsely retouched, added an additional plate, and published them in a small book bearing the following title:

*"Letzer Kumpf des Menschen, das ist: Ein kurzer Begriff der fürnemsten ver-  
suchung mit welchen Laidige Suthan den Sterbenden Menschen gemänniglich anfechten  
thut, &c. Sup. permissu München bei Peter König."* 1 vol. small 8vo.

\* This series of line engravings (with the exception of the omission, in the first plate, of the devil on the upper left corner; in the second, the Holy Ghost, in the form of a dove, being at the right corner of the canopy of the bed, in lieu of the left; the omission, in the third plate, of the square tablet held by the hand of the devil, on the left; in the ninth plate, three barrels in the cellar, in lieu of four, and those being reversed, and without a resting shelf; and, the eleventh plate being entirely reversed) may be considered as representing *close copies* of those in the edition placed by Heineken as the fourth of this work, and described by us at p. 16. The additional plate represents an angel appearing to the dying man, and exhorting him to seek the heavenly kingdom, while, at the left lower corner, appears the Evil Spirit coming out from the jaws of hell.

On the last leaf is *Gedruckt zu München bey Anna Borgia Wittet im Jahr MDCXXIII. In Verlegung Peter König Kunstführer.*

"I have applied for this volume at the British Museum, but am informed that it is not in the library.

"I am, dear Sir, yours very sincerely, "F. GRAVES."

"I should have observed that the two additional plates do not bear the initials M. Z."

On receiving the *Renouard* copy of the *Ars Moriendi* from Mr. Boone, we learnt, for the first time, that M. J. Marie Guichard had devoted many pages, in a number of the *Bulletin du Bibliophile*\*, to the account of the various editions of that work, being his fifth of a series of articles on the Block-Books published in that literary journal.

In describing the various editions, M. Guichard has arranged those in Latin under the letters A, B, C, D, E, F, G; followed by those in German, under A and B; concluding with a note of the edition in the French language. It is not our intention to recapitulate any remarks we have made in the previous pages respecting them, but merely to note to which of them those marked by M. Guichard refer, availing ourselves of his information respecting the copies so marked preserved at the present time in the public libraries on the Continent.

*A.* is the same as the *Museum* copy described by us, pp. 11, etc.

M. Guichard has not given the inscriptions on the various scrolls with their *contractions*; and thus, in the event of any other series of designs of a similar size occurring, it would be difficult, without having the originals before us, to note the differences; for though we have only copied *one* inscription in each design, yet that inscription given accurately (as we hope it is) will answer the purpose required.

There is a copy in the Bibliothèque Imperiale at Paris, which had passed through the Mariette, Vallière, and Camus collections. M. Guichard states; "Le papier a pour filigrane un roue avec un P. et D. gothiques."

*B.* is the same as the edition described by us from the account given by Heineken of the copy in the Public Library at Wolfenbüttel. An imperfect copy is in the Public Library at Memmingen. The Imperial Library at Paris possesses only leaves 19 and 20. The copy in the Public Library at Munich wants the first and last leaves.

\* Bulletin du Bibliophile, par M.M. Ch. Nodier et Paulin, Paris, avec le catalogue raisonné des livres de l'éditeur. No. 15, Juillet. 8co. Paris. Techner, éditeur, 1841.



C. Same as the *Harlem* copy, placed by us as the first edition. It is highly gratifying to us to find our opinion of the superiority in the design and engraving of this edition over all the others supported by that of M. Guichard. He states, "Les figures sont dessinées avec goût; on remarque dans la pose et vêtements des personnages une certaine élégance qu'on rechercheroit vainement dans les éditions précédentes."

The *Pembroke* copy is, we believe, the only perfect copy known. That at *Harlem* wants several pages; and we are inclined to think that the three pages 16, 18, and 19, of the copy at *Frankfort*, belong more properly to the edition described by M. Guichard under the letter F, the signature H on page 16 of the *Frankfort* copy agreeing with it.

D. Same as the *Renouard* copy.

M. Guichard gives no collation of this edition; he merely refers to the account of it given by Heineken (p. 414), quoting his observations, that the designs appear to be close copies of the *Harlem* edition: "Si ils sont copiées, l'artiste a si bien imité l'original, qu'on n'y peut pas remarquer aucune différence."

There is a copy in the Imperial Library at Paris. The impressions are in black ink, and have been worked by the ordinary press; the leaves are pasted together.

A copy is also in the Public Libraries at *Gottwie* and at *Munich*; that in the latter wants the first leaf. M. Guichard does not appear, at the time of writing his notes, 1841, to have seen the *Renouard* copy, M. Renouard not having obtained it until the year 1842, as shewn by the bookseller's bill inserted in it. It also has a note of collation, in the autograph of M. Renouard, as follows: "Verification faite, cet exemplaire est de même édition que celui qui est à la Bibliothèque Royale, pareillement complet, classé sur la lettre G, p. 472, du Bulletin du Bibliophile, de 1841, article de M. Guichard."

E. Same as that described by us at pp. 23-24. Our note of it, as also that of M. Guichard's, are taken from the work of Heineken, pp. 415—418.

The only copy known of this edition is in the Royal Library at *Hanover*. It wants, as before stated, the two leaves of preface.

F. This is an edition hitherto undescribed by all bibliographers. The twelve leaves of it that are preserved in the Imperial Library at Paris are very much spoiled by damp. From M. Guichard's description we have no doubt of its being another edition very similar to the first edition. It corresponds in the arrangement of the pages, so far as they go; but it is evident that the pages of text do not agree, but have been recut, but not, as may be said, in facsimile. Independent of this, each page bears a signature, those in the text being capitals. The twelve pages of the copy described by M. Guichard are as follow:

PAGE		Sto.		PAGE		Sto.	
VIII.	Text.	D.	*29 lines.	XIV.	Text.	G.	32 lines.
IX.	Design IV†.			XV.	Design VII.	k.	
X.	Text.	E.	30 lines.	XVI.	Text.	H.	23 lines.
XI.	Design V.	h.		XVII.	Design VIII.	l.	
XII.	Text.	F.	26 lines.	XVIII.	Text.	J.	31 lines.
XIII.	Design VI.	y.		XIX.	Design IX.	f.	

M. Guichard notes that in the inscription "*Intende thesauro*" in the scroll in Design IX., in the edition described by him, the final *e* is omitted; and that the design differs essentially from others. M. Guichard does not make any mention of the watermarks on the twelve leaves.

*G.* is the same edition as *D.*

M. Guichard divides the edition he here describes under *two* heads, Nos. 1 and 2. No. 1, those copies printed on twenty-four leaves on one side; and No. 2, those printed on fourteen leaves on both sides. The copy first named by him, under No. 1, as being in the Imperial Library at Paris, is undoubtedly one of the editions marked by him under *D.*; as is also, no doubt, the copy which formerly belonged to M. Smid, of Augsburg; the impressions of which are stated to have been taken off, by friction, in a brown ink. M. Guichard conjectures one of the copies in the Public Library at Munich to be the same.

The other copies of fourteen leaves, printed on both sides, as mentioned by M. Guichard, are similar to the *Botfield* and *Spencer* copies. It is very probable that other copies worked off from the same series of wood-blocks may differ in the disposition of the last pages of text and additional designs. M. Guichard states that the public libraries at Gotha, Munich, Wolfenbittel, Zwickau, and Bamberg, have in each a copy of the same edition, but with two different designs, the same as mentioned by Heineken, and quoted by us at page 24.

From the preceding memoranda of the several editions, it is very evident that M. Guichard had not seen a copy similar to that in the British Museum, comprising twenty-three engraved pages of one gathering of twelve leaves, printed on both sides, the recto of the first leaf being blank.

In the collation of a few lines of the edition under *G.*, from each page of text, we observe that M. Guichard, or the printers, have made *three* slight errors; we notice them not only for the purpose of future collation, but to shew how difficult it is, with the greatest care, to avoid typographical errors. The *first* is *fid.* in lieu of *fi*, p. 3, second line. The *second*, *enī* in lieu of *ein*, p. 6, second line. The *third*, *cū* in lieu of *cō*, final syllable of *ispiracō*."

\* The number of the lines includes the heading.

† M. Guichard thinks that the signature in this plate has been obliterated by the damp.

# ENNDKRIST.

PLATE LXIII. THE SECOND PAGE.

(From a Coloured Copy in the Library of EARL SPENCER.)

ENNDKRIST (THE LIFE OF ANTICHRIST) GERMANICE.

BLOCK-BOOK OF TWENTY-SIX LEAVES.—*Small Folio.*

THIS work opens on the recto of the first leaf\* with a page of prefatory text, commencing

“*Hyē hēbt sich an von dem Enndkrist genomen und grēzogen usz vil bûchern wie und von wem er geboren soll werden,*” etc.

Here beginneth of Antichrist, taken and drawn out of many books, how and of whom he shall be born, etc.

On the reverse is a large wood engraving, bearing at top for its title,

“*hie sisset des Enndkristis vatter und wirbet umb synn lipliche dochter,*” etc.

Here sitteth the father of Antichrist and woeth his own daughter in lasciviousness, who yieldeth to him and becometh pregnant with Antichrist. After this follow twenty-five leaves, the first twenty having on the recto of each leaf two designs; the remaining five only one design, the full size of the page. The impressions have been taken off, by friction, in a light-coloured† ink or distemper. The reverses of the pages are blank as usual.

Subjoined is the order of the designs, with their descriptions briefly translated from the original German.

LEAF

- I. Thirty-two lines of text, commencing as above, “*Hyē hēbt sich,*” etc., the reverse having the design as previously noticed.
  - II. *Upper Subject.* Jacob predicts to his son what in future will happen.  
*Lower Subject.* The conception of Antichrist. In all the designs Antichrist is represented as attended by a demon.
  - III. *Upper.* Antichrist is born at a city called Great Babylon, etc.  
*Lower.* Antichrist yields himself to uncleanness and the extraordinary lust of women at the city of Bethsayda, etc.
- These two subjects are given in our facsimile, Plate XLIII.

\* This leaf is wanting in the *Spencer* copy.

† Some of the impressions are in rather a darker ink than that in our facsimile, which is copied with all the imperfections of the original, even to the injured part of the left side of the leaf. The leaves of the *Spencer* copy being inlaid, we are unable to ascertain whether the impressions have been taken off in gatherings or on single sheets.

Der Simdrist wart geboren in amez stat genumt groß: Babilome Vnd er  
 wart aller vnreutent vnd positur vol: Waim der reüfel für alles sem ver  
 mügen dargu: Vnd das weist das büch: das da kauft: Compendium  
 Theologie: in dem sibenden Capitel:



e meret der Simdrist sich vnderstan der vnkeüsch vnd vnordenlicher lieb  
 frauen vnd das geschicht in der stat: Bethsarda: Also sagt auch Com  
 idiu: Vnd vns herc flucht der selben stat: In dem ewangelio: Do es  
 ridit wec dir: Bethsarda:



LEAF

IV. *Upper.* Antichrist causes himself to be circumcised at Jerusalem and announces himself as the predicted Messias, etc.

*Lower.* The Jews commence to rebuild the Temple of Solomon at Jerusalem, etc.

V. *Upper.* Antichrist has adepts, who teach him to make gold, the art of magic, and all sorts of evil. And this takes place at the city named Corosaym. And this also stands written in the *Compendium Theologicæ*. And our Lord curses the said city in the Gospel, and says thus, "Woe to thee Corosaym."

*Lower.* Here Antichrist goes from Capernaum to Jerusalem and announces himself there as holy. And hereof is also written in the book *Compendium Theologicæ*. And our Lord also curses this city in the Gospel, and speaks thus, "Woe to thee Capernaum."

VI. *Upper.* Between the secret arrival of Antichrist and his public appearance, Elias and Enoch come down from Paradise, and for three years preach against Antichrist. And this also stands written in the *Compendium*, in book VII. chapter XI.

*Lower.* Here the Prophet Elias preaches against Antichrist the holy doctrine of Christianity. And he is clad in sackcloth in sign of his deep humility. And this says the Book of Virtue.

VII. *Upper.* Here preacheth the other Prophet Enoch of Christianity. And it is the warning against Antichrist's wickedness. And he also is clad in sackcloth. This also stands written in the Book of Virtue.

*Lower.* Antichrist destroys the laws as much as he can when he shall dwell in the cities where our Lord dwelt. And this also stands written in the *Compendium Theologicæ*, in the VIIIth book, at the XVIIIth chapter.

VIII. *Upper.* Here Antichrist beginneth to preach a new doctrine and a new law. And that is the first way he deceives the world with the eloquence he possesses. And this also tells us the said *Compendium*, in the seventh chapter.

*Lower.* Here beginneth Antichrist the second way with which he deceives the world. That is, with great signs (wonders). He raises the storm, and bids the sea rise and fall again. This also is told in the work *Compendium*, in the seventh book, in the ninth chapter: and also in the Gloss upon the Apocalypse.

IX. *Upper.* Antichrist bids the withered tree to blossom and again to become withered. Also he alters the nature of the air. This also stands written in *Compendio Theologicæ*.

*Lower.* Antichrist here performs other miracles. He bids a giant rise out of an egg; and a citadel hang on a thread; and a stag spring from a stone.

LEAF

- X. *Upper.* Antichrist orders the Jews to be marked on their forehead and on the right hand as a sign that they believe in him. This stands written in the Apocalypse of John in the seventh *Compendium*.  
*Lower.* Antichrist sends forth his apostles to preach and announce that he, the true God and Messias, was come upon earth. And this is made known to all the world.
- XI. *Upper.* Here preacheth one of Antichrist's apostles to the king of Egypt and all his land. As it stands written in the Gloss upon Daniel, "That he at first shall bring under him the three hereafter written kings."  
*Lower.* Another of Antichrist's apostles preacheth to the king of Libya and his people concerning his God Messias, so that he believes as if He, the true Messias and true God, had come down upon earth.
- XII. *Upper.* Again, another of Antichrist's apostles preaches to the King of Æthiopia how the true Messias and God hath come upon earth, and that he should wholly believe in him.  
*Lower.* Yet another of Antichrist's apostles preaches to the Queen of the Amazons, and the red Jews which Alexander the Great had shut up in the mountains of Caspia; and these Jews come thence in the days of Antichrist, as St. Jerome describes.
- XIII. *Upper.* Yet another of Antichrist's apostles preaches to the Christians how the true God and Messias hath come upon earth; and thus his coming is announced to all Christianity, and also to all Jews and Heathens.  
*Lower.* Here beginneth the grand march of all the world and all the kings towards Antichrist, in whom they are willing to believe. First the Red Jews revolt, and these do great harm to the world; and these Jews are named Gog and Magog, and their ten tribes; and the Queen of the Amazons also adheres to Antichrist.
- XIV. *Upper.* The King of Egypt, the King of Lybia, and the King of Æthiopia, come with much people to Antichrist, when to them he is announced and preached.  
*Lower.* Antichrist gives gold and silver to all those who believe in him; and that is the third way he brings many to his side. This also stands in the *Compendium Theologicæ*.
- XV. *Upper.* Antichrist performs wonders and sorceries, and bids a column speak and give answers to all who question it; and he does this by the art of magic. This also stands in the *Compendium Theologicæ*, in the seventh of Apocalypse.  
*Lower.* The King of Egypt and the King of Æthiopia, and all those who are in their countries, by command of Antichrist, are marked on their forehead and right hand.

LEAF

XVI. *Upper.* The King of Lybia is unwilling to believe in Antichrist, and bids him raise his father and mother from the dead. And this Antichrist does. And that is part of the fourth way in which he perverts the world, namely, with great signs. And this stands in the *Compendium Theologicæ*, in book VII. chapter IX.

*Lower.* When the King of Lybia and his people are believers, Antichrist bade the king and all his people to be marked on the forehead and right hand.

XVII. *Upper.* The apostles of Antichrist bring to their master all sorts of people, priests, monks, ladies, lords, knights and squires, citizens, peasants and other churls, and all who will believe in him and his doctrine.

*Lower.* Here are brought captive before Antichrist all those who will not believe in him.

XVIII. *Upper.* Antichrist condemns all those who believe not in him to be martyred with strange tortures, such as had never been seen before; and that is the first way of his perversion. Thereof is written in the *Compendium*.

*Lower.* These people hide themselves for fear of the tortures; but hunger drives them forth again. No one will let them buy unless they are marked with the sign of Antichrist. Then one brother denounces the other, and one sister another. This says the Gospel.

XIX. *Upper.* Here sitteth Antichrist in his supreme majesty, and raiseth himself above all gods, and above all that to God belongeth; and he abuses God. This stands in the *Compendium* and in the Apocalypse.

*Lower.* Antichrist commands the holy prophets Elias and Enoch to be put to death at Jerusalem; and there they lie for three days and a half unburied. That no one shall dare bury them, this stands in the Apocalypse.

XX. *Upper.* Teachers become then worthless, and preach no more. After this the holy prophets Elias and Enoch are awakened from the dead by the angels of God; and this is heard of by those who slew them. In the *Compendium Theologicæ*.

*Lower.* Antichrist falls down as if he were dead, and sleeps by the deceit of sorcery, so that all princes and nobles and the commonalty imagine him dead, and begin to lament and cry for their lord.

XXI. *Upper.* Antichrist rises on the third day, and says to the princes and nobles and the people, "See, I am true God and Man," and then they kneel down and adore him.

*Lower.* Antichrist, by the art of the Devil and magic, makes fire from heaven descend upon his disciples. These hereupon boast, and say they

are better than the disciples of Our Lord Jesus Christ who received the Holy Ghost.

(After this, the cuts to the end, five in number, occupy each the full page.)

- XXII. Antichrist calls together all princes, lords, Christians, heathens, Jews, and all others, who believe in him, and bids them come to the Mount of Olives and tells them he will ascend into heaven.
- XXIII. Antichrist bids the devils to carry him up, when our Lord strikes him with a word from his mouth, and pronounces the gloss upon the Apocalypse, chapter XIII.: "Michael, strike him dead; I will no longer bear with the unjust." In *Compendium Theologicæ*.
- XXIV. Then the devils convey Antichrist to hell, where his first reception is from the Devil's council and prompters.
- XXV. When Antichrist is slain, his servants say, we have neither God nor Lord, and live in sin, and according to the lusts of the flesh. Still twenty-five days are allowed them for penitence. That is also written in the *Compendium Theologicæ*.
- XXVI. When Antichrist hath finished his life in all wickedness, and hath met with a bad end, then, at the command of God, shall arrive the holy prophets Elias and Enoch, and they preach the Christian belief in the lands wherein Antichrist hath reigned, and convert princes and lords and the people, that they all become Christians; and then there will be one belief, according as Scripture says, "Erit unus pastor et unum ovile:" and therefore no one is safe against the coming of the Day of Judgment, when it shall be so feared that the peasant shall forget his plough and his cattle and his clothes, in the field, and fly home and be afraid, in the Day of Judgment upon the field. And Scripture tells us that our Lord will shorten the day on account of his elect, lest perchance, through distress and fear, they turn again to the evil unbelief of the many.

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PLATE LXIV. THE NINTH LEAF.

(From a Coloured Copy of the following Work, also in the Possession of LORD SPENCER.)

QUINDECIM SIGNA EXTREMI JUDICII DIEM PRÆCEDENTIA. GERMANICE.

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BLOCK-BOOK OF ELEVEN LEAVES.—*Small Folio.*

This, forming a continuation of the preceding work, may have been issued simultaneously, the whole making one volume of thirty-seven leaves, or probably thirty-eight, one being blank. It comprises a series of fifteen wood-engravings, shewing "how, and in what manner and form, the fifteen signs precede the Day of Doom will hereinafter tell you. Through the great and unfathomable mercy, and the super-





abundant love which Almighty God bears to all men, he hath ordained and decreed that these hereinafter written fifteen signs are to take place before the Day of Judgment, according and as the teachers," etc. Thus are the words at the beginning of the text in the Old High German language (the dialect of Saxony), occurring on the first page—

"Wie und in welcher weis und form die fünfzehn zeichen kimen vor dem jungsten tag wil ich hienach sagen," etc.

This text, extending to thirty lines, inclosed by a border, is on the recto of the first leaf. The seven\* following leaves have, on the recto, each two designs, with a few explanatory lines of text beneath them. The ninth leaf is occupied by one large design, as given in our facsimile. The last two leaves consist of two pages of text, the first commencing—

"Als vil pucher sagen und sunderlich das puch compendium theoloie" (*sic*), etc.

The second concluding—

"Und die syben psalmen dick in latynn. Amen."

The following enumeration of the engraved pages briefly describes the subject of the designs, being a literal translation of the text under each design.

LEAF

- I. Thirty lines of text on the recto.
- II. *Upper Subject.* Das erst zeichen ist, etc. That the sea shall rise forty ells above all mountains, and appear to stand up like a wall.  
This, the first sign, is represented by the mountains being lower than the sea-wall, with two men pointing to this miracle.  
*Lower Subject.* Das ander zeichen, etc. That the sea shall sink again so deep as to be visible to no one, and the earth shall become withered.  
This second sign in the cut is shewn by two men conversing, whilst a third is kneeling, looking into the gulph where the sea has disappeared.
- III. *Upper.* Das drit zeichen, etc. That the inhabitants of the deep, and the wonders of the sea, cry out, and look up piteously towards heaven; but their cries and looks are observed by no one but God alone.  
To mark this the third sign, two men are apparently in conversation, whilst a mermaid, a merman, and two sea-monsters, are approaching the shore, raising their cries to heaven.  
*Lower.* Das viert zeichen, etc. That the sea and all other waters, great and small, shall burn with fire.  
Flames on the water, with three men on the bank in conversation, are meant to pourtray this fourth sign.

\* In describing the *Spencer* copy, wanting the last leaf of text (*Bibliotheca Spenceriana*, vol. i. p. xxx), Dr. Dibdin erroneously states that six leaves contain two subjects on each, and that two have only one. Accordingly he describes only fourteen designs instead of fifteen, having omitted the note of the fourteenth sign, describing the fifteenth in lieu thereof.

LEAF

- IV. *Upper. Das funft zeichen, etc.* That all trees and plants sweat blood, and all birds assemble together on the fields, and drink and eat not when they fear the coming of the upright judge, as it stands thereof written.

Two men in conversation, with five species of birds, are intended to convey the meaning of this fifth sign.

- Lower. Das sechst zeichen, etc.* There shall arise a great, universal earthquake, against which neither men nor beasts can stand: all must fall down.

Two men and three beasts, stretched on the ground, illustrate this sixth sign.

- V. *Upper. Das sibent zeichen, etc.* All buildings and trees will fall down when the storm strikes throughout the whole world, from the rising of the sun until sunset.

Two men standing with their hands raised in prayer, and falling houses, one struck by lightning, which is also coming from the clouds, depict this seventh sign.

- Lower. Das acht zeichen, etc.* That all stones shall fly up into the air, and strike together so as to break into pieces. Therefrom a great noise. Yet no one knows it but God alone, and people fly unto holes and hide themselves.

Two men partially sheltered by caves, with the legs of a third person protruding from another, and a fawn running for safety, whilst stones are flying in the air, denote the eighth sign.

- VI. *Upper. Das neunt zeichen, etc.* The people shall return from the mountains and caves, and go about as if they were senseless, and shall be unwilling to speak one to the other; and the wild beasts shall become so tame as to approach mankind.

Three men with their heads turned different ways, having a stag, a lion, and a porcupine for companions, represent this ninth sign.

- Lower. Das zehent zeichen, etc.* That all graves shall open of themselves from the rising of the sun until the going down of the sun, and the dead shall arise from the graves, so that the living see them.

Two men turning away from two skeletons risen, whilst a third is rising from the grave, clearly mark this tenth sign.

- VII. *Upper. Das eiltz zeichen, etc.* That the stars shall fall from heaven, and give forth flames of fire, by which they purify themselves. And again it will become *white* and clear, and people shall cry out in great fright, and run away, and neither eat nor drink.

Seventeen falling stars, with flames proceeding from each, and two men running away to the right, represent the eleventh sign.

- Lower. Das zwelft zeichen, etc.* The living men die that they may rise with the other dead. Also all birds and all beasts die with them.

LEAF

A dead man and a dying man, with three dead beasts, are emblematic of the twelfth sign.

- VIII. *Upper. Das dreyzehnd zeichen, etc.* That the firmament of heaven and all the earth are burnt, intermingled one with the other.

The heaven in flames, and the earth giving forth fire, represent this thirteenth sign.

- Lower. Das vierzehnd zeichen, etc.* That the whole earth, with all mountains and hills, shall be thrown down, and be made straight and plain.

This fourteenth sign is quaintly and symbolically represented by leaving a blank space where the woodcut ought to be.

- IX. *Das funfzehnd und letzt zeichen, etc.* That heaven and earth shall be renewed, and all mankind shall rise together, at the sound of the trumpets which are blowing.

Two angels, each blowing a trumpet, with the blessed (three males and a female) rising from their graves; a chapel in flames, wherein two persons at the porch, and a skeleton at a back window, and a monk lying on his face, in a grave, in the foreground, denote the fifteenth and last sign that shall precede the Day of Judgment.

This we have given in facsimile, pl. LXIV., and being coloured, it conveys a very correct representation of the peculiarly rude manner in which many of the copies of the early Block-Books are decorated.

- X. *Page of text.*

- XI. *Page of text.*

In describing the two works, Heineken (pp. 384, etc.) has evidently considered them to have formed one publication, and also that the designs are engraved in a superior manner to those in the *Cantica Canticorum*. "Les figures," (he states) "quoique toujours d'un gout gothique, son cependant dessinées avec plus d'intelligence, aussi la gravure n'est-elle pas si grossière que celle des *cantiques*." This point we are content to leave to the judgment of our readers, at the same time observing, that they appear to be the work of the ordinary cardmaker. As regards their having been published at the same time, and as one work, such may have been the case; and, the fact of our describing them as *separate* works does not affect the question.

Though not at all inclined to coincide with the opinion of Dr. Dibdin that the two works were issued so early as "*circa* 1430," yet we consider them to have preceded by many years the edition mentioned by Heineken (pp. 391-2) in the Public Library at Gotha, as thus communicated to him by M. Le Conseiller Schlaeger. "L'Exemplaire qu'on voit dans la *Bibliothèque de Gotha* sert encore de temoignage, que nos peintres de cartes ont continué, long tems après l'invention de la typographie, de publier des ouvrages gravés entièrement en tables de bois. Cette édition de

*l'Entkrist*, gravée par un autre artiste, contient les mêmes représentations que la première, excepté le sujet; où le père de l'Antichrist recherche sa fille en mariage, que le nouvel éditeur a omis. Le livre commence pareillement: *Hie hebt sich an von den Entkrist genommen*, etc., et à la fin de ce texte l'éditeur dit: "*Der jung. hanniß priffinaler hat das buch zu nuremberg. ff. 12<sup>o</sup> 2ff.*" *le Junghannst peintre de cartes a ce livre a Nuremberg*, sans avoir ajouté, s'il a dessiné, ou gravé, ou seulement imprimé cet ouvrage. Cependant il est imprimé, comme le précédent, sur un coté du papier par le frotton, contenant 19 feuilles, qui ne sont qu'un seul cahier, tellement, que la première image a été imprimée avec la 38<sup>me</sup>, ensuite la 37<sup>me</sup> avec la seconde, etc. L'ordre des planches diffère aussi de la première édition, et pour que le relieur ne se trompe pas dans l'arrangement, on trouve sur la marge de chaque feuille une lettre de l'alphabet, qu'on voit cependant à peine quand le livre est relié. Dans l'exemplaire dont je parle, quelques images sont enluminées, mais pas toutes."

With the *Spencer* copy of the *Enndkrist* is bound up an imperfect copy (comprising twelve leaves) of another and later edition, the description being in moveable type and printed on both sides. The subjects are the same, but occasionally differently designed. It is probably the same edition as that noticed by Heineken, p. 393, a copy of which he met with at Frankfort.

In this later edition the designs are all reversed, and as the volume is quite of as rare occurrence as the *Block-Book*, we give the annexed facsimile in wood of the design of the same subject, together with its descriptive text, as occurs in the upper part of our Plate LXIII.

**Der Enndkrist wirt gebozn in einer stat genant grofs babilonie  
Vnd er würt aller vntugent vnd bosheit vol. Wenn der tûfel nüt  
alles sin vermügen dar zû. Vnd das rœpft das buch/das da heist  
Compendium Theologie. in dem sibenden Capitel.**



# APOCALYPSIS S. JOHANNIS.

## FIFTH EDITION.

### PLATE LXV. THE FIRST PAGE.

(From a Coloured Copy lately in the Library at Stowe House, Buckinghamshire.)

BLOCK-BOOK OF FORTY-EIGHT LEAVES, OR ENGRAVED PAGES.—*Small Folio.*

THE pages in this edition are divided into four gatherings of six sheets or twelve leaves, with a single alphabet in capitals, as signatures (see Plate VII., vol. i.), where they are given in facsimile, full size, those in the Table below being reduced. The impressions have been taken off by friction, and the ink in most copies is almost black.

The following Table shews the order of taking off the impressions, and gives the text of the first few words of one of the compartments of each engraved page, with the contractions.

FIRST GATHERING.					
SIG.	SUBJECT.	PAGE.	SIG.	SUBJECT.	PAGE.
A	Conūs ab ydolis	1	B	Quartus angl's	12
	Trabamus iohānē	2		Primus angelus	11
B	Per has vii. eccl'as	3		Apco septimi sigilh	10
	Per vii. lampades	4		vidi quatuor angelos	9
C	Sanctus iohēs flebat	5	D	Apco qūti sigilh	8
	Apco primi sigilh	6		Apco terci sigilh	7
SECOND GATHERING.					
G	Angelus abadon	13	H	P hanc bestiam	24
	Et leuauit angelus	14		Iratus est draco	23
	Caude equorū	15		draco est dyabolus	22
	Et iacebūt corpa	16		date sunt	21
I	hic sedit antixps	17		Nūc facta est	20
	P septimū anglū	18		Et ecce draco	19
THIRD GATHERING.					
N	Et vidi alīā bestiā	25	S	Et veit vauis	36
	Et faciet oīs	26		Et septimū <sup>s</sup> angl's	35
O	Et vidi alterum	27	T	Et sextus angelus	34
	Et angelus secutus	28		Et qūrtus ag'ls	33
P	Et vidiit ecce	29		Et secundus angelus	32
	Et vidi aliud	30		Et vidi post	31
FOURTH GATHERING.					
S	Et post hec uidi	37	U	Beatus iohēs	43
	Et vox de throno	38		Stultus hui <sup>s</sup> mūdi	47
U	Et dixit michi	39	Z	Et dixit michi	46
	Et vidi vnū angelū	40		Et oudit michi	45
V	Et apphensa ē bestia	41	X	Et ego iohēs	44
	Et vidi sedes	42		Et dyabolus qui	43

This edition is placed by Heineken, p. 334, etc., as the *first* edition, though he has assigned no reason whatever for so considering it, merely observing that he differed from Maittaire and many others as to the book itself preceding the *Biblia Pauperum*, an opinion perfectly correct, if he grounded it upon the design of *this* edition, of which he states, p. 348, "Le dessin et la gravûre sont bien informe, on ne peut pas en disconvenir. Maittaire et plusieurs autres croient par cette raison, que c'étoit le premier ouvrage qui eût passé sous le rouleau, pour en faire un livre. Mais la grossièreté de la taille, je le répète, ni même celle des caractères, n'est rien moins qu'une preuve sûre de l'ancienneté. Aussi ne peut-on rien prouver par les ouvrages reliés dans un même volume; il s'ensuit seulement, que ces pièces se debitoient ensemble chez un même enlumineur, et que peut-être un même cartier les avoit imprimées. L'artiste, qui en a fait le dessin, et le graveur en bois, peuvent être toujours des personnes différentes. C'est à cause de cette différence dans le dessin, où regne plus de naïveté et d'expression, que je place l'Apocalypse après la Bible des Pauvres."

By the above extract it is very evident Heineken selected as the first editions of the several Block-Books those which appeared to him to be the most coarsely executed, both as regards the design and engraving; in the same way as Meerman, Anskedy, and De Koning, arguing from the more unskilled appearance of the working of the text and bad impressions of the designs of the second Dutch edition of the *Speculum*, considered that edition to have preceded the other three. We, on the contrary, have in all instances ventured to place, as the first editions, those which, in our humble opinion, are the most commendable as works of art, apart from all other circumstances in favour of their priority.

How far the facsimile given by Heineken (cut 9) conveys a correct idea of the work, we must leave our readers to determine on comparing it with ours. The whole series of engraved pages differs altogether in design from any of the preceding editions, and appears to have been the entire work of the *Formschneider* or *Kartenmacher*, and little superior to the style in which the greater part of the wood engravings illustrating the books printed in Germany towards the close of the fifteenth century are executed.

Few copies of any of the editions of this work are in so perfect a state as to enable us to decide upon the mode and order adopted in taking off the impressions from the blocks. The sheets, in most of the copies we have seen, have been divided, mounted, placed on guards, pasted together, or bound up without any regard to the order in which they were originally published.

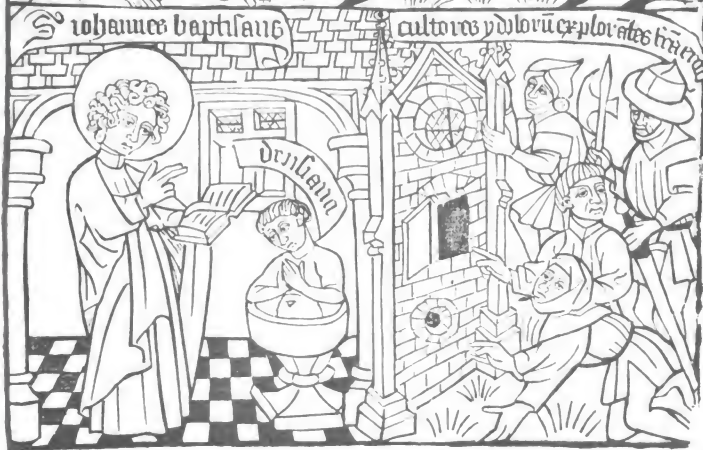
The Stowe copy of this edition, however, happened, most fortunately for our researches in these interesting typographical minutiae, to be in a most perfect and original state: at once elucidating a point upon which Heineken appears to have been mistaken. The copy in question had been rebound; and as, in so doing, the binder had misplaced four of the pages, we did not hesitate to take the work out of

Conuili ab ydhis p predicationē bñ iohānis in rhamia et ceteri



S iohannes baptizans

cultores ydolorū explorātes fr̄m̄





its rebinding, and replace the pages in their correct order: the pages then, as it were mechanically, of themselves forming four gatherings of six sheets or twelve leaves, instead of three gatherings of four sheets or eight leaves, as stated by Heineken\*.

Not having seen in an unbound or perfect state a copy of the edition we consider to be the *first* of the work, we cannot, as that edition has no letters by way of signatures, correctly decide in what order the impressions taken off from the blocks were intended to be arranged. The pages in the editions with a double alphabet, placed by us as the *second* and *third*, were taken off on one side of the sheet, so that, when folded, they faced each other. By this process they could be pasted together, as is mostly the case in copies of the various Block-Books; and thus they formed a book of engravings without any blank pages intervening. In the edition placed by us as the *fourth*, the impressions were taken off so as to form three gatherings of eight sheets or sixteen leaves, and were also printed on one side of the paper. From these facts we cannot but come to the conclusion that each engraving formed a separate block, unless, indeed, page 1 and page 16 were engraved on the *same block*, and so on in the order of the sheets, a circumstance not very probable.

The plan, however, adopted in taking off the impressions in *this* the *fifth* edition is altogether different from that in the earlier editions of the work. This edition is, as before stated, divided into four gatherings of twelve leaves each. The first and twelfth designs are printed on the same sheet, in such a manner that, when the sheet is folded, each impression is on the *reverse* of the leaf, thus shewing the *impossibility* of the two engravings having been obtained from one and the same block, if taken off at the *same* time: nor was it practicable, without dividing the sheets, to paste the blank pages together. This arrangement of the pages appears to have been adopted in order that a blank page might face each design, whereon the possessor of the volume might write descriptions of the design. Several copies shew this to have been done almost contemporaneously with the publication of the work. For instance, the copy of this edition in the *Imperial Library* at Paris is so illustrated; as are also the *British Museum* and *Bodleian* copies of the fourth edition.

It now only remains for us to notice the several copies of this edition which, as far as we are aware, exist in this country. That from which our facsimile is taken was formerly in the collection of books formed by the Cardinal de Brienne, and produced, at the sale of that library, 330 francs. It afterwards became the property of the Duke of Buckingham, and was sold at the dispersion of the celebrated Stowe collection, in Wellington-street, January 1849, for £91, when it passed into the library of John Dunn Gardner, Esq.; at the sale of whose collection of rare books, in 1854, the volume was secured for the British Museum for the sum of £160. It may probably

\* "Mais ici les huit premières feuilles s'encartonnent les unes dans les autres, et forment, réunies ensemble, le premier cahier, le quel est suivi de deux autres pareils, chacun de huit feuilles."—*Heineken*, p. 348.

be considered as the finest copy in existence, notwithstanding the engravings have all been coloured.

A copy was, some few years since, in the possession of Mr. Barclay; but whence it was obtained we know not. We much regret that our repeated applications to inspect that volume have proved unsuccessful.

A coloured copy, with the impressions taken off in black ink, was brought into this country in 1853, and was purchased by the Curators of the Bodleian Library. The impressions appear to have been taken off from the blocks when in a *very perfect state*, the borders exhibiting scarcely any breakages. The sheets, however, have been unfortunately divided, and the pages cut close to the engraving, the whole presenting the appearance rather of a series of engravings than of an ordinary book.

The Merly copy sold for £42; the Verdussen copy for 240 florins.

## PLATE LXV\*. THE SECOND PAGE.

(From the original Wood-block in the possession of LORD SPENCER.)

At p. 15, note, in the present volume, we expressed our regret at not having been permitted the opportunity of presenting to our readers an impression from the above-mentioned original wood-block of one of the editions of the *Apocalypse*. We are much gratified in being now enabled to do so, and at the same time of recording another instance of the confiding manner in which, through the kind recommendation of the late Mr. Appleyard, Lord Spencer acceded to our request; a request we again urged in consequence of finding that the block was one of a series not described by Heineken or any bibliographer. The block bears evidence, in the many breakages, of having been much used.

We are at a loss to account for the unsatisfactory manner in which the author of the *Bibliotheca Spenceriana* introduced the impression from the block to the notice of his readers. He could not have taken the trouble of ever looking at it with the view of ascertaining whether it was of a known edition. He seems to have regarded it solely as an opportunity of adding another engraved illustration to his work, merely noticing that the block was presented to Lord Spencer by the late Mr. Astle\*.

With the exception of the edition placed by us as the first of the work, the pages in all the others bear signatures. It is to be observed also, that, in the engraved page given, a space is left between the designs, whereas in all the other editions we have seen, a single line divides them. Very different also is the style of the engraving. It more resembles that of the fourth edition than any other. The formation of the letters in the inscriptions, though a little thinner, is very much the same; and its character is very like to that in the inscriptions of plate LXVIII. from an unknown edition of the *Biblia Pauperum*, of particularly coarse design, and of evidently late execution.

At p. 49 we have stated that the *Stowe* copy of the fifth edition of the *Apocalypse* is now in the British Museum. Such is not the case, though at the period of its sale, in 1854, we were led to believe that Mr. Boone had purchased it for the National Library.

At the sale of what was stated to be the library of "J. B. Chevalier de Bearzi," sold in Paris in 1855, there appeared a coloured copy of an edition of the *Apoca-*

\* From a note at the close of some manuscript memoranda accompanying the block, we learn that it "was formerly the property of Mr. Joseph Ames; afterwards of Sir Peter Thompson, Knight, from whom it came to his nephew, Major Thompson, of the Surrey militia, who presented it to Mr. A. (Astle) about twenty-five years ago, Feb. 17, 1799." It is noticed by Mr. Astle in his work on the Origin and Progress of Writing, pp. 216-217, notes.

*lypse* (No. 1577 in the sale catalogue), to the description of which was noted, "*Heineken ne cite pas cette édition, qui est la plus ancienne de tous.*" It was purchased for M. Pioche, a banker at Paris, for 6,000 francs! Through the kindness of that gentleman we are in possession of pencil tracings of the first and last pages of the copy\*, which we believe to be the edition particularly noticed by us at pp. 24-5 of our first volume. It is that which Heineken named as "*l'édition de Gotwic*," an edition which he appears to have thought might have preceded all the others, though he had previously looked upon that which we place as the *fifth*, as being "*la plus ancienne et véritablement la première*"†. The edition appears to us to have been designed from that placed by us as the *fifth* edition, and, accordingly, we venture to place it as the *sixth* of the work. We further observe, that, in the now *Pioche* copy, the two words after "*explorantes*," in the inscription to the lower division of the first page, are omitted; consequently, if such omissions are of frequent occurrence in the other inscriptions throughout the edition, they will tend to strengthen our opinion in respect to its having been of a subsequent period. Judging from our tracings, the execution of the designs and the inscriptions bear a very close resemblance to the impression from the wood-block in the possession of Lord Spencer.

We much regret that we are unable to give a fac-simile from the edition quoted. The tracings we have received from the *Pioche* copy are not sufficiently accurate in all their minutiae for that purpose. We had relied on receiving a correct fac-simile of the first page from the copy in the collection of M. Weigel; but in this we have been disappointed, owing to the business avocations of that gentlemen, as he informs us, preventing his attending to such matters, and his inability to find a fit artist to execute it. See the letter of M. Weigel at the close of our observations in our first volume upon his unique relic of an edition of the *Historia Crucis*.

\* We learn that the volume when sold was the property of M. Tross, a bookseller at Paris, who obtained it from M. T. O. Weigel of Leipsic, it being a duplicate copy from his very extraordinary and extensive xylographical collections.

† On reference to our enumeration (vol. i. p. 25) of the pages of that edition (taken from the work of Heineken, pp. 369-70), it is seen that page 46 is marked as having two letters, z.z., as signatures. In the tracing of the *last*, the 48th page, lately forwarded to us, we find the same letters, consequently there must be some mistake on the part of Heineken, or the edition is not the same.



# BIBLIA PAUPERUM.

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## PLATES LXVI. AND LXVII. THE FIRST AND LAST PAGES.

(From an uncoloured Copy from the Library of the late LEA WILSON\*, of NORWOOD, SURREY, ESQ.,  
now in the Collection of LORD VERNON.)

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### BLOCK-BOOK OF FORTY LEAVES OR ENGRAVED PAGES.—*Small Folio.*

As in the other editions of this work, the impressions have been taken off by friction, in pairs, or single sheets†, on one side only, so that when folded the designs face each other, leaving the recto of the one, and the reverse of the other, blank; thus enabling the blank pages, as in the case of the Block-Books generally, to be pasted together.

Our facsimile of the first page of this edition was taken some years ago, when the volume was in the possession of Mr. Lea Wilson. From the memoranda we then made of the variations in the design of some of the pages of the other editions, we believed the edition to correspond with that in the Bodleian Library, placed by us as the sixth edition of the work (see Vol. i. p. 64). Being desirous of ascertaining the correctness of our opinion, we obtained, through the kindness of Mr. Boone of Bond-street, the loan of the copy from the Library of Lord Vernon (to whom Mr. Pickering had sold it), in order that the two volumes might be compared. The result of this examination shewed that we were wrong in considering the two editions as the same.

The greater portion of the engraved pages in the *Wilson* copy are *close* but *coarse copies* of those in the *Bodleian* copy‡, though exhibiting some slight differences, of which the following are the most prominent, and may serve for future reference:—

\* On the decease of Mr. Wilson the volume was sold by the family to Mr. Pickering, previous to which it was entrusted to my care for the purpose of having the facsimile of the *first* page taken. At that time the pages were all mounted on thick paper; but they have since been cut close, inlaid, and bound up in morocco. In doing this, the binder has pressed all the leaves; and the result has been, that the usual marks caused by the friction at the backs of the pages have been obliterated. The facsimile of the last page has been made after the volume became the property of Lord Vernon.

† Not having seen a copy in an unbound state, we must presume that such was the arrangement of the leaves, as no other edition of the *Biblia Pauperum*, printed in gatherings, has yet been found.

‡ In order to satisfy myself on this point, I forwarded the copy to the Bodleian Library, when, after a careful examination, page by page, the Rev. Dr. Baudinot, on returning the volume, informed me, "it is *not* certainly from the *same* blocks as ours, but decidedly *copied* from ours."

S. Leigh S.

## PAGE

- i. a. Under-part of canopy, in centre subject, is *solid*, as also some of the ground or pavement; also the *soles* of the shoes of Gideon, on the left. All the portions of descriptive text are *enclosed* by lines, (*see facsimile*).
- ii. b. The horns of the cow on the left are *solid*. The texts are also *within* lines.
- iii. c. Parts of the back-ground in each subject are *solid*. The text of the upper compartment only is *within* lines.
- iv. d. Parts of the back-ground on right and left side are *solid*. The upper text also is *within* lines, after which the texts in the upper parts of all the pages are, as in the previous editions, uninclosed at lower part.
- xiii. n. Left tree in right centre subject of *different form*, more like the foliage of a cabbage than a tree.
- xxxii. m. One of the two trees and the mountain, in the back-ground of the left centre design, are *omitted*. Some buildings in the back-ground of the right centre design, and the three trees, are *differently placed*.

On minutely comparing every portion of the various designs, we have no doubt that many other differences would be discovered: differences, however, that do not alter our opinion that this edition is a *close copy*, though not, in the fullest meaning of the term, a *facsimile*, of the edition in the Bodleian Library, as stated vol. i. p. 65.

If this had been the only edition of the *Biblia Pauperum*, we should have at once agreed with Heineken as to the work itself being the production of a *very inferior artist*. We are, however, unable to trace in this edition any similarity of its design to the school of *Martin Schoen* (Schongauer), whose numerous and beautiful engravings on copper place him among the earliest and most eminent engravers of Germany. On the above points, Heineken (p. 305) observes: "Quand on examine le dessin de ces figures avec des yeux connoisseurs, on découvre, qu'il regne ce goût lourd et gothique des premiers dessinateurs et peintres Allemands, de l'école desquels est sorti *Martin Schoen*."

In forming a correct opinion of the merit of the designs in the early editions of the Block-Books, it is absolutely requisite that we should fall back upon the impressions from the blocks at their first issue. Our observations at p. 21 respecting the impressions of the *Renouard* and *British Museum* copies of the *Ars Moriendi*, particularly exemplify this point; as do also our remarks on the designs of the *Speculum*, vol. i. p. 177. It would be presumptuous in us to suppose that our hypothesis in respect to the order of the publication of the several editions we have enumerated in our preceding volume (p. 63), will be received as correct; more particularly when there must always be much diversity of opinion in respect to works of art, independent of the great difficulty of coming to any certain conclusion by comparing the editions. We have stated our reasons for considering the *Inglish* copy of the *Biblia*

legit in genesi .v. cap. p.  
dicit dñs seruiti super  
pccatū tuū gradiert et pōte  
a ibidem legitur de seruitū  
et unhere: ipa otereb  
capd' tūiet tu in hōi abet  
calcaues ei9: nā iud' in  
amittatōe vñe marte glo  
le vngis adimpleta et



Isayas .vi.

David

legit in bb' iudiciū .vi. ca  
p. dicitur peccatū agnū  
victorū in velle p' roari  
et irrigadi: q' figura  
bat vngine mariam  
gratiam sine coitēpti  
oue impregnatam et  
ipsi s'ri infusione

Ecce vgo q' capiet et pariet filiu  
A Delectos dñs sic p'ma in bello



v9 supra dñm p'dit  
line vipaucte puella



v9 Hore madet vell9:  
p'ma h'm arida telhis

Esed' r'atib' clausa ent  
et nō egietur:  
v9 virgo salubas: d'mpla manes gratidatū  
Ihe. 66  
xix. f'reant dñs nonū lupet  
terra sua cōdab' vñe m



Amis in caris amicos nri. ca  
 p. ipso alioq. ipso. c. ra. linc  
 do. dicit tota p. uclj. f. aica mea  
 et macula nro e. in te. dei amica  
 uera. a. conuict. Spolj. uer. 9  
 ulte e. xps qui allumit. ca. ipso  
 q. e. aia. linc. macula. ois. p. c. et  
 ut. dicit. ea. i. r. q. u. et. u. a. z. conuict.  
 m. r. u. conuict. u. u. u. u. u. u. u.



legit i. apocal. xxi. ca. q. apocal  
 de. apocal. de. i. hoc. i. el. u. a. gel. u. a.  
 cu. et. e. i. spm. z. u. o. l. e. s. l. i. b. i. o. n. t.  
 ac. t. u. a. n. a. d. e. i. d. i. c. t. u. a. d. e. i. u. b. e. r. e. n. t.  
 d. a. b. i. p. u. l. a. u. r. e. m. a. g. i. s. a. u. g. e. i. 9  
 l. o. q. u. i. t. a. d. o. m. i. s. m. i. g. r. a. t. i. u. b. e. r. e.  
 m. a. u. t. a. d. a. u. t. u. l. t. a. d. i. i. s. p. i. i. a. g.  
 u. i. t. i. n. o. c. e. r. e. x. p. m. a. i. a. s. u. m. o. r. a.  
 t. e. c. o. n. i. a. t. e.

Spolj. linc. d. u. s. p. a. r. t. e. d. e. h. u. a. n. o. l. i. n. o. u. v. a. g. i. s. p. o. l. i. s. d. e. c. r. a. u. i. t. m. e. c. o. n. a.



v. 9. Ius aie ure: spoli  
 u. l. e. t. h. e. r. e.



v. 9. Spolj. amax sp. lant  
 x. minis et sp. lant

v. 9. Tunc grandet aie tibi qu. lant dat. ome

*Pauperum* as an impression from the *first* engraved series of designs, grounding that opinion (vol. i. p. 61) not merely upon the general delicacy of the design and the more perfect appearance of the engraving, but also upon the fact, that the whole series of those designs is of an uniform character, as well as on the circumstance of the second edition being made up of impressions taken from the same blocks when more worn, and from other blocks probably *recut* from the same designs.

The edition under present consideration is that placed by Heineken as the *first* of the five editions of the work which he enumerates, though at the same time, in so designating it, he observes (p. 306): "Il faut bien, qu'une de ces éditions ait été la première. Cependant ni moi, ni personne, ne pourra dire avec certitude laquelle le fût. Si je les range l'une après l'autre, c'est pour en faire voir la différence, et je confesse bonnement, que je ne connois pas ni l'original ni l'époque de toutes les cinq."

We do not hesitate to pronounce this edition to be the *last* of those of similar design which we have as yet met with. Our facsimiles of the other editions have been executed with the greatest care, and we therefore leave our readers to form their own opinion as to their originality of design and merit as engravings.

In our facsimile of the *last* page (plate LXVII) from this edition, it will be seen that there are defects in the upper part of the right hand border, and also a slight breakage of the border dividing the centre and lower designs. Now, in the engraving given by Heineken as a facsimile (p. 293, pl. 6), the same breakages, though more slight, occur; thus proving that the impression in the copy from which he obtained his facsimile was from the *same* series of wood blocks as were used for the impressions of the copy described by us.

There is one circumstance, however, which we must not omit to notice; namely, a difference exists in the measurement of the two pages of our facsimiles and of that given by Heineken. Those given by us are nearly a quarter of an inch wider and one-third of an inch longer than his. We are positive as to the correctness of our facsimiles as regards their dimensions. The plan we adopted to ascertain the exact correspondence in all respects of the copy with the original was by having, before the impressions were worked from the stone, one taken off on *tracing* paper, and then placing it over the original, and seeing that it coincided in every part. It is, however, certainly true, that in some cases, owing to the paper having been wetted previously to printing, the impressions have been found to have shrunk a little, as particularly noticed by us in Vol. i. p. 49, in respect to our facsimiles of the *Inglist* copy of the *Biblia Pauperum* when compared with the originals in the *Gaignat* copy in the British Museum.

Having stated that the measurement of the two pages we have given from this work corresponds exactly with the original, while a few others of our facsimiles\* are

\* The trifling differences that may be found, occur only in those facsimiles which were made many years ago, when a work of such extent as the present was not contemplated.

somewhat contracted, we here mention, that, not being able on first noticing the fact to account for these differences, we addressed a note to our present lithographic printer, whose reply, as follows, fully explains the cause.

" London, July 20th, 1852.

" Sir,—With respect to the *shrinking* of the paper upon which the facsimiles from the Block-Books, etc., are printed, I can account for it by the *damping*, which causes the sheet to expand, in which state it receives the impression; and in the subsequent process of drying the shrinking takes place.

" All this, however, is obviated by the plan we now adopt, of printing upon *dry* paper, as exemplified in the proofs just handed to you.

" I remain, Sir, yours obediently,

" C. G. MADELEY."

After the above information, we took particular care to have all the impressions of our facsimiles worked off on *dry* paper.

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PLATE LXVIII.

THE NINTH PAGE OF THE BIBLIA PAUPERUM.

(*From a Wood-engraving in our Possession.*)

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AMONG our collections, formed with the view of illustrating the various editions of the Block-Books, we have an impression of a *wood* engraving of the ninth page of the *Biblia Pauperum*, of which our plate is an exact facsimile.

We are unable to discover of what edition it is. The engraving in our possession is evidently intended to represent some original. All we can state is, that if an edition does exist, engraved throughout in the same style as that from which our facsimile is taken, it must present the most grotesque series of wood engravings on this subject that could well be designed. It may have been engraved as an illustration for some work on the Block-Books; if so, it is as ridiculous as the engraving from the *Biblia Pauperum* given as a "*facsimile*" in the *Encyclopædia of Literary and Typographical Anecdotes*, p. 94, by C. H. Timmerley, MDCCCXLIII.

Ita ut in exodo. xix. ca.  
 qd pharao cu ptegreli filijs  
 isrl cu corruis egreditur it  
 in mare rubru p filios  
 isrl z dñs reduxit eos maria  
 sup eos; et ita hberant p pñ  
 sui de man vincti pñpñ  
 ita z uincit eos beptism  
 a xpo qd est pñpñ xam  
 a vinculo original peccati  
 bennit



Legit uñt uñt xpi ca  
 ip macti q macti erant ad  
 et pharaon terra pñpñ  
 croas cu rediret botru  
 z pñpñt in uictis bñlto  
 uodane adduxerit macti  
 uitali tie ita qd ligat in  
 tu in tre reg' celoz oplet  
 uos pñpñt trahere p aquas  
 baptisat. opacit

A bennitane i gauru de fons  
 calne tons

David  
 in ecc bñdicit eo dñs de fons ita



¶ Hotes merguntur per  
 uaris ut graduntur



¶ Flumē mēsurat pa-  
 tra uelles addit

¶ Ezech.  
 Est uis sup uos  
 aqua munda

¶ Dñ baptisat x baptisat

¶ In die illa erit uos  
 in dñs

# BIBLIA PAUPERUM.

---

## PLATE LXIX. THE FIRST PAGE.

(From an uncoloured Copy in the Library of the Convent at WOLFENBUTTEL\*.)

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BLOCK-BOOK OF FIFTY LEAVES OR ENGRAVED PAGES.—*Small Folio.*

Of this edition we are unable to do more than to give a facsimile of the facsimile given by Heineken, which appears to have been executed with greater care than most of those to be found in his work. His facsimile, however, is printed in black ink, while ours is in brown, which will more resemble the original, as Heineken states it to be so printed.

To pronounce this edition to be the work of a totally different school and of a different character from those which we have assigned to Holland or the Low Countries, would, without a facsimile, have been very unsatisfactory. That such, however, is the case, no one will doubt; and we very much suspect, that, if we could obtain the watermarks of the paper used for the copy of the work, they would also be found to be of a different character from those used in the paper of the editions assigned to Holland.

Mr. Ottley, like ourselves, could only form an opinion as to this edition from the facsimile given by Heineken. It differs not only in the number of engraved pages, which is increased to fifty, but also in the composition of the subjects, which Mr. Ottley considers "were designed by an artist of a very different and inferior school; and are in a style not very unlike the more Gothic productions of Israel Van Meek. They are engraved, however, with great neatness of execution, and the characters in the inscriptions are better formed, and cut with more precision than those of former editions; and I should judge this edition to be considerably more recent"†.

Heineken arranges it as the *fifth* edition of the work, with the annexed observation, p. 309: "Cette édition est sûrement d'un autre dessinateur et graveur, exécutée avec plus de finesse, mais imprimée comme les précédentes, à la manière des cartes à jouer, tellement, qu'on s'aperçoit de l'impression au dos, qui est blanc. L'encre, qui est pale, ressemble à la detempre, et chaque feuille fait son cahier."

\* Heineken states this to be the only copy of this edition he had seen: "Elle doit être bien rare, parceque je n'en ai pu découvrir jusqu'à présent aucun autre."—p. 316.

† Origin of Engraving, vol. i. p. 131.

To this Heineken adds in a note, "L'augmentation des feuilles dans les livres d'images, sitôt qu'elles sont ajoutées à la fin, dénote sûrement une édition postérieure. Mais, si l'augmentation fait partie du sujet même, et si les pièces ajoutées sont essentielles à l'histoire, il reste toujours douteux, lorsqu'il n'existe point d'autre indice, si une telle édition n'est pas antérieure. Il se peut qu'on en ait perdu des planches : il se peut aussi, qu'on en fait de nouvelles. Les rouleaux, qu'on trouve en plus grand nombre dans cette édition, et la couleur pâle de l'impression, favorisent son antiquité. Mais la forme des lettres, et la finesse de la gravure, semblent dénoter le contraire."

The following enumeration of the engravings shews the additional subjects in this edition.

<p>I. <b>A.</b> <i>Sicut spina rosam genuit.</i> The Birth of the Virgin. <i>Sic de radice processit virgula Jesse.</i> Jesse, from whose body rises the Genealogical Tree of Christ. <i>Ex Jacob ista processit stellula clara.</i> Balsam and his Ass, with the Angel.</p>	<p>XVIII. <b>B.</b> <i>Christus deplorat locum gemitibus orat.</i> Christ weeping for Jerusalem. <i>Hec mala futura deplorat maxima cura.</i> Isaiah weeping for Jerusalem. <i>Flet Jeremias fundendo guttulas pias.</i> The lamentation of Jeremiah.</p>
<p>II. <b>B.</b> <i>Est desponsata Joseph hec virgo beata.</i> The Marriage of the Virgin. <i>Fuit Tobie Sara nutu dei copulata.</i> The Marriage of Tobit and Sarah. <i>Ut impleantur promissa sic copulantur.</i> The Marriage of Isaac and Rebecca.</p>	<p>XIX. <b>C.</b> Same subjects as No. 14. XX. <b>D.</b> " " No. 15. XXI. <b>E.</b> " " No. 16. XXII. <b>F.</b> " " No. 17. XXIII. <b>G.</b> " " No. 18. XXIV. <b>H.</b> " " No. 19. XXV. <b>I.</b> " " No. 20. XXVI. <b>J.</b> " " No. 21. XXVII. <b>K.</b> " " No. 22.</p>
<p>III. <b>C.</b> Same subjects as in p. 1 of the Early Editions. See enumeration of designs, vol. i. pp. 44, etc.</p>	<p>XXVIII. <b>L.</b> <i>Pelle thum plagas pro nobis suffereris istas.</i> The scourging of Christ. <i>Illusus iste te figurat Ihesum Christe.</i> Lamech tormented by two wives. <i>Christum judei Job ledunt crimine rei.</i> Job afflicted by Satan in the presence of his wife.</p>
<p>IV. <b>D.</b> <i>Hec neptem visitat infans gaudendo insultat.</i> The Visitation of Elizabeth. <i>Illic consobrinum letantur suscipit illum.</i> Moses visited by Jethro. <i>Hic gratulatur dum a socera visitatur.</i> The Levite visiting his Father-in-law.</p>	<p>XXIX. <b>M.</b> <i>Pro corona nobis celestia dona.</i> Christ crowned with thorns. <i>Stultus est vere qui apem ponit in muliere.</i> A concubine taking the crown from the head of a king.</p>
<p>V. <b>E.</b> Same subjects as No. 2, last referred to. VI. <b>F.</b> <i>Observando legem Ihesus patitur lesionem.</i> The Circumcision of Christ. <i>Circumciscus Abram figuram denotat istam.</i> The Circumcision of Abraham. <i>Hic precepto tuo parat deus vulnere scisso.</i> The Circumcision of Isaac.</p>	<p>XXX. <b>N.</b> Same subjects as No. 23. XXXI. <b>O.</b> " " No. 24. XXXII. <b>P.</b> <i>Hec sic confixus sit pius et benedictus.</i> Christ nailed to the cross. <i>Isti nunc parant quibus Christum crucifigant.</i> Lamech, Tubal Cain, and an assistant, forging nails. <i>Serra dicitur fuit hic in arbore clusus.</i> The prophet Isaiah sawed in two.</p>
<p>VII. <b>G.</b> Same subjects as No. 3. VIII. <b>H.</b> " " No. 4. IX. <b>I.</b> " " No. 5. X. <b>J.</b> " " No. 6. XI. <b>K.</b> " " No. 7. XII. <b>L.</b> " " No. 8. XIII. <b>M.</b> " " No. 9. XIV. <b>N.</b> " " No. 10. XV. <b>O.</b> " " No. 11. XVI. <b>P.</b> " " No. 12. XVII. <b>Q.</b> " " No. 13.</p>	

Legitur in quibus dicitur in  
 qd qd spoliis alloqit spoliis et  
 linuendo dicit tota pulchra e  
 aia mea et maculatio est ite  
 veni amica mea pcc conate  
 rio spoliis veris ite xpo qui  
 alluunt de cal spoliis qd e aia sine  
 macula oio pcc et ite induit  
 ea in requie eterna et conat  
 ea aiconia immortalitatis



D. and

D. laur. m

Legitur in apocal. xxi. ca qd  
 angelus dei aphe dit hoc e evan  
 gelista cu er in xpo et volens li  
 bi onde archana dei dixit ad eu  
 veni ondi tibi spoliis in vxorem  
 ag angelus loquitur ad oio i  
 gnali et veniant ad auitula  
 dñi in xpo agni in eccle xpi  
 aiaz in eccle in conattem

Spoliis dñi pccu de thalamo suo

Spoliis dñi corauit me cona



v9 Taus aie vere  
 spoliis bñli here

v9 Spoliis amat spoliis  
 x munit et spoliis



Spoliis dñi pccu de thalamo suo  
 v9 Taus aie vere  
 spoliis bñli here

Spoliis amat spoliis  
 x munit et spoliis  
 v9 Taus aie vere  
 spoliis bñli here

XXXIII.	b.	Same subjects as	No. 25.	XXXVII.	m.	Same subjects as	No. 27.
XXXIV.	i.	"	No. 26.	XXXVIII.	n.	"	No. 28.
XXXV.	k.	<i>Hic propter festum optat deponere christum.</i> Christ taken down from the cross. <i>Res cum exiit corpus deponere dixit.</i> Joshua causing the body of the king Ai to be taken down from the cross. <i>Clavis confixi figura est Ihesu Christi.</i> The bodies of the seven sons of Saul taken down from the cross.		XXXIX.	o.	"	No. 29.
				XL.	p.	"	No. 30.
				XLI.	q.	"	No. 31.
				XLII.	r.	"	No. 32.
				XLIII.	s.	"	No. 33.
				XLIV.	t.	"	No. 34.
XXXVI.	l.	<i>Fasciculum mirre putodilectum redolere.</i> The dead body of Christ in the lap of the Virgin. <i>Deplorant multum extinctum puerum istum.</i> Adam and Eve lamenting Abel's death. <i>Hec natos plorat functos flebiliter orat.</i> Naomi lamenting the death of her sons.		XLV.	h.	"	No. 35.
				XLVI.	x.	"	No. 36.
				XLVII.	p.	"	No. 37.
				XLVIII.	f.	"	No. 38.
				XLIX.	z.	"	No. 39.
				L.	g.	"	No. 40.

Annexed are the signatures which occur on the fifty engraved pages, each having one signature beneath the design in the upper portion of the engraving, in the position as seen in the facsimile, plate LXIX. The letters are cut from the work of Heineken. We cannot vouch for their correctness; the more so, when we see a great difference between the form of the final letter in the last page in plate LXIX., and that in the second alphabet following.

A B C D E F G H I K L M N O P Q R X

S T V F Y Z 3 4 9

a. b. c. d. e. f. g. h. i. F. L. m. n. o. p. q. r. s. t. v.

r. y. z. z. g.



# BIBLIA PAUPERUM.

GERMANICE,

[NORDLINGEN], 1470.

## PLATES LXX AND LXXI. THE FIRST AND LAST PAGES\*.

(From a Coloured Copy† in the Possession of the late JOHN WILKS, M.P., Esq.)

BLOCK-BOOK OF FORTY LEAVES OR ENGRAVED PAGES.—*Small Folio.*

HERE we have facsimiles from an edition of the *Biblia Pauperum* of a totally different character from any of the preceding; and its execution, both as to design and engraving, may be truly termed "*gothique*." The copy seen by us having been closely bound, we could not ascertain the order in which the impressions‡ have been taken off. We must therefore content ourselves with simply giving the following enumeration of the forty pages, observing that the arrangement of the designs agrees with that of the editions in Latin, previously noted by us in vol. *i.*, p. *44*, etc.

LEAF	STO.	SUBJECT.	LEAF	STO.	SUBJECT.
1	a	The Annunciation.	21	w	Judas betraying Christ.
2	b	The Nativity.	22	v	Pilate washing his hands.
3	c	The Adoration of the Magi.	23	u	Christ crowned with thorns.
4	d	The Purification.	24	x	Christ bearing the cross.
5	e	The Flight into Egypt.	25	y	The Crucifixion.
6	f	The Sojourn of the Holy Family, etc.	26	z	The Crucifixion.
7	g	The Murder of the Innocents.	27	1	The Entombment of Christ.
8	h	The Return of the Holy Family.	28	2	Christ's descent into Limbo.
9	i	John baptizing Christ.	29	t	The Resurrection.
10	k	Christ tempted in the Wilderness.	30	3	The Three Maries at the Sepulchre.
11	l	The Resurrection of Lazarus.	31	b	Christ appearing to Mary Magdalen.
12	m	The Transfiguration.	32	c	Christ appearing to his Disciples.
13	n	Mary Magdalen at the feet of Jesus.	33	d	The Incredulity of St. Thomas.
14	o	The Entry of Christ into Jerusalem.	34	e	The Ascension.
15	p	Christ and the Money Lenders.	35	f	The Descent of the Holy Ghost.
16	q	Judas and the High Priest.	36	g	The Coronation of the Virgin.
17	r	Judas receiving the pieces of silver.	37	h	The Last Judgment.
18	f	The Last Supper.	38	i	Hell.
19	s	Christ going to the Mount of Olives.	39	k	Christ bearing the souls, etc.
20	t	Christ in the Garden.	40	l	The Reward of the Righteous.

\* In the original, the upper line of text, and the border of these and other of the pages, have been cut away.

† The copy was sold, in March 1825, at a public sale in Paris, for 3,020 francs. It afterwards, in 1829, appeared in a catalogue of manuscripts issued by Mr. Cochran of the Strand, bookseller, of whom it was bought by Mr. Wilks; at the sale of whose library, in Wellington-street, in 1847, it was purchased, we believe, at £110, for an eminent Philobiblist in America.

‡ The impressions in this copy are in black ink, and are apparently worked off by the ordinary press. An impression of p. 18, noticed by Heineken (p. 324, *note*), afterwards fell into the hands of M. Renouard, who

Es hat icht uf gange  
als der spone von  
seiner schlaff kame

Es hat mich gemeret  
mitt der cron als  
der gemahel.



Lob sie waelich der  
seel dem spone der  
vol volfruct dem her  
ren.

Ich wil dich mit  
vermecheln in e  
wigkeit



Rechiel + Ofse

Man list in buch der gesung  
in r d; der gemahel voder m  
it seine gemahel als er sie  
zu in nemen wolt vnd sprach  
mein freundin du bist gäz schon  
vñ ist kein macel in dir er  
der gemahel vnd spone ist  
wifbis die gespons ist die sel  
die du ist on macel der sind  
er vñ fueret sy in die ewigen  
en vñ fueret sy mitt der  
cron der vñdikeit r

seiderich walthere maner  
zi rördingen vñd hant  
huring habent d. s. buch  
mitt em ander gemacht

Man list in dem buch appon  
lipse xxi Das der engel bögen  
st iohannes den ewangeliste  
vñd wolt in zaigon die hei  
ulichsteit gottes vñd sprach  
kum ich traue dir ein weib  
am gemahel des lemlig der  
engel eider zu allen gemain  
zu begreiffen vñd zu eila  
ngen in gaist d; vñstuldig  
lemlig reistum der die vñst  
uldigen seel ist cronen r



1210

uscaro vort empfa  
schen vñ vort gebe  
ren am end. 28



als der regen in  
die wol des schaffe  
it

platus

Dauid



Die porten vort  
bestlossen vñnd  
vort in uf getan  
28



Der hertz vort machet  
ein neivus uf der erde  
ein wab vort vñnd  
geben am man. 28

28 ednast jeremias

Wan lilt am buch der gelcho  
pff am iii c dz got der hertz zu  
der schlagē du vort hinhitz  
eyle uf domer beult 28 vñ dar  
nach lilt gelchof sich dz ilt die  
fearo vort zerkuilt dem hāb vñ  
vñ du schlag vort hāstragē  
pē hāstrat vñnd die selb figa  
ur ilt er kilt als got dā den  
engel maie vñndet vñnd.  
28

lilt am buch der Richter am vi c  
dz badeo hat gepetē vñ de engel  
gots am zandē des lilt in der  
vort der schaff zefuichtē 28 des  
ilt am fige maie der hāstrat  
vñnd der hāstrat vñnd  
duer den heiligen grūst 9  
gelchwenget vñnd. 28



At the foot of each page of this edition is a letter by way of signature, as seen in the two plates under consideration. We annex facsimiles of the whole of the signatures, which have been taken from the copy described by us. They differ very much in size from those given by Heineken, pp. 324-5, from the *Suze-Gotha* copy.

a b c d e f g h i k l m n o p q r s t u v x y z 3 1 9 f  
H B A D E F G H I J K L

On referring to our facsimile of the last page of this edition, the reader will there find on the one side the names of the artists employed on the work, and on the other the date when it was executed: "*Friderich walthern mauler zu Nordlingen und Hans Hurning habent dis buch mitt ein ander gemacht.*"—1470. The coats of arms\* preceding

attached it to the copy of the *Ars Moriendi*, which, at the recent sale of his library, was purchased by Mr. Boone. This impression is in a light-coloured ink, or distemper, such as is used in the earliest editions of the Block-Books. Presuming this page to be from the same edition, it shews at once that no opinion as to the date of its execution can be formed from the mere colour of the ink. The impression has been obtained by friction, and is a remarkable confirmation of the observations made in the previous volume, p. 158, respecting the lines in the design becoming thinner by the operation of friction in taking off the impressions.

\* "We conclude that the arms are those of *Mauler* and of *Hurning*. We have endeavoured to identify them, but we do not find them named in Fürsten's *Teutsch Wappenbuch*. They are, 1. *On a hill with three mounts, a squirrel climbing the trunk of a tree*; 2. *On a hill with three mounts, two spears saltire-wise*. Neither of them are those of Nordlingen, which bears an eagle displayed." The preceding is an extract from the description given of the volume by the late Mr. Holmes of the British Museum, in his catalogue of a Collection of Manuscripts (Appendix, No. 505, p. 133) offered for sale, in 1829, by Mr. Cochran of the Strand: Mr. Holmes being, at that period, in the employ of Mr. Cochran. In this extract it is seen that Mr. Holmes considered the word "*Mauler*" to be the surname of the first of the two artists employed in the execution of the work, and whose arms or symbols the two shields are intended to represent. The word *mauler*, however, was merely added to denote that *Frederick Walthern* was a painter at Nordlingen; a mode of designation usual at that period. It is not a little remarkable that Mr. Holmes, who rose from being an *employé* of a bookseller to his position as second in the Manuscript Department in the British Museum, owing to his philological and palæographical abilities, should have committed such an absurd error as this. The word *pictor* constantly occurs after the signature of many of the great painters. It was oftentimes the custom in those days for artists and learned men to prefix or append such significant words or letters to their names, to prevent any mistake as to their identity. I well remember the fact, that, on the late Dr. Butler, Bishop of Lichfield, becoming possessor, some years since, of the COMMON PLACE BOOK of the Great Reformer PHILIP MELANCHTHON, his Lordship at first thought that the volume could not be in the AUTOGRAPH of Melancthon, in consequence of his having in many places written his name "*Dominus*" Philippus Melancthon. That, as head of the public school he presided over at Wittenberg, was his real title; and though he attained the highest honours in the College, he never (we believe) made use of the "*D.*" after his name, as did frequently his contemporary MARTIN LUTHER. Examples of one and the other may be seen in plates XVIII. and XXXI. of my work on the *Unpublished Documents of Melancthon and Luther*. Melancthon considered the position of Head Master in a public school as one of the most honourable to which a man could attain. The Bishop of Lichfield, holding at one period of his life a similar position, immediately saw that the opinion he entertained was wrong, acknowledging that the point in question tended rather to confirm the character assigned to the volume than otherwise.

"*Hans Hurning*" (the second name) was probably only the publisher of the work, though the words "*mit ein ander gemacht*" may be so translated as to lead us to believe that both were artists. It is a matter of very

the date are probably those of *Frederick Walther* and *Hans Hurning*, who were, no doubt, the designer and engraver of the work. Though the word "*Nordlingen*" is appended to the name of the former, it does not prove that the volume was issued in that city. Presuming that Walther was the designer, it only shews that he was of Nordlingen; in the same way as any artist publishing a work in London might describe himself in the imprint as of Paris.

We do not believe the edition we have just described to be the same as that mentioned by Heineken (pp. 323-5), a copy of which is in the library of the Duke of Saxe-Gotha. He makes no mention whatever of the colophon\* at the close of the left column on the last page. Had it been there, he could not have overlooked so important a fact. He closes the enumeration of the pages by simply noticing the coats of arms and date, observing "*mais non obstant ces armes, l'artiste est resté inconnu.*" Independently of this, his facsimiles of the signatures shew a smaller alphabet; and when we compare our facsimile of the first page with that given by him (plate 8), we find that, besides several trifling variations, the ground of the windows in the centre design, and the lower part of each of the circles above the pillars, are solid (black), while in the engraving given by Heineken they are open.

Heineken states (p. 326) that at Wolfenbützel there is a copy of an edition (issued by another person) made up of only twenty-two of the pages of the edition corresponding with that described by him as being in the Saxe-Gotha library:—"J'ai trouvé dans la Bibliothèque de Wolfenbützel, une autre exemplaire de la même édition, mais imprimé par un autre imprimeur†, apparemment plus moderne, qui ne possédoit que vingt-deux planches de cet ouvrage. Il a imprimé sur un côté du papier, par le froton, tant qu'il en avoit; ce qui est prouvé par la circonstance, que cet ouvrage ne fait qu'un seul cahier d'onze feuilles, insérées l'une dans l'autre, tellement, que sur la première est imprimé le No. 1, et vis à vis le No. 22. Les sujets

little consequence, for neither the design of the engravings, nor the skill of the graver, are deserving of much commendation.

Since the above was in type, Mr. Stewart of King William-street, bookseller, most kindly forwarded for my inspection a copy of the *Loci Communes*, by P. Melancthon, printed in 1548. It is a copy of peculiar interest, having belonged to Christopher A. Teuffenbach, who, in the first place, has enriched it with an autograph and signed inscription by Martin Luther (written on a piece of paper pasted on the inside of the cover), the signature being an illustration of the preceding observations, it having the "D" at the end. Beneath the inscription, Justus Jonas, the great friend of Luther and Melancthon, has attested its authenticity; C. A. Teuffenbach adding his signature, bearing date 1548. The copy of the work was evidently bound up with the view of its forming an *Album Amicorum*, so customary at that period, the blank pages, which are inserted at the commencement, bearing long inscriptions in the AUTOGRAPHS of Philip Melancthon, John Bugenhagius Pomeranus, George Major, Vitus Winsheimius: all dated September 1548. Then follow numerous other signatures, dated 1551 and 1553. Having so extensive a collection of books with Autograph Notes and Inscriptions by the great Reformers, Luther, Melancthon, and others, I cannot but regret that my friend Mr. Stewart did not give me the refusal of the purchase of the volume described, before he sold it.

S. Leigh S.

\* The copy in the Imperial Library at Vienna has the colophon with the names, similar to that which we have described.

† Heineken here writes of "another printer;" but he does not state any particulars.

depuis le No. 21 jusqu'au No. 38 y manquent, et après *la prière au jardin* suit d'abord *la béatitude, et le couronnement des élus.*"

Heineken further states that in the same library is another edition, which has no signatures, and is worked off in five gatherings of four sheets each. He thus alludes to the copy: "Cette traduction Allemande a été réimprimée avec des figures disposées de la même manière, mais composées par un autre artiste, avec plusieurs changemens dans le dessin. Les planches, gravées en bois au nombre de quarante en folio, commencent avec *l'annonciation* et finissent avec *le couronnement des élus*, dans le même ordre que nous avons rapporté. Ces planches sont sans chiffres et sans signatures; elles forment cinq cahiers, chacun de quatre feuilles, imprimées d'un seul côté, le revers étant toujours en blanc. La dernière planche est marquée à la fin,



et l'artiste est aussi inconnu que le précédent."

The last engraved page does not in this edition, as in the one preceding, give us the names of the artist or publisher of the work; it simply closes as represented in the preceding woodcut from Heineken, p. 327.

To attempt to discover the names of the artist by the interpretation of the above shields, would, we fear, be futile. The date, also, is by no means satisfactory; for it may be considered by some as intended for 1477; indeed, Ebert quotes the edition as bearing the date 1477. We, however, are inclined to the opinion of its being intended for 1471.

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ANOTHER EDITION of the BIBLIA PAUPERUM, in the German language, occurs in the Library at the British Museum. It is a very close copy of the first\* of those enumerated by us, though no doubt, on comparing the pages, many differences might be found, independent of the omission of the signatures at the foot of each page. On comparing the facsimiles of the two pages we have given from the *Wilks* copy with the similar pages in the *Museum* copy, the reader will find many slight variations, but which we have not thought it necessary here to particularise. The edition consists of the same number of engraved pages, but which form *one gathering* of twenty sheets of two leaves each. The impressions are taken off by friction in a brownish ink, some darker than others.

This copy, though unfortunately wanting the first four pages, is *unbound*; and, from the circumstance of the sheets not having been divided, we discover an alphabet

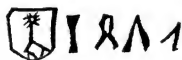
\* The *Wilks* copy.

by way of signatures inserted at the *fold* of each sheet, thus at once proving the order of the working of the pages and probably the number of the blocks, as the letter may have been cut in the centre of the division between them.

As a bibliographical curiosity, the circumstance of the signatures being in this particular position is worthy of notice; and we therefore give, in the annexed enumeration of the pages, the alphabet in facsimile, which at the same time serves to shew the collation of the pages as *one gathering* of forty leaves or twenty single sheets.

LEAF.	SIGNATURES.	LEAF.	LEAF.	SIGNATURES.	LEAF.
1	Wanting.	40	11	l	30
2	Wanting.	39	12	m	29
3	Wanting.	38	13	n	28
4	Wanting.	37	14	o	27
5	q	36	15	p	26
6	r	35	16	q	25
7	s	34	17	r	24
8	Wanting.	33	18	s	23
9	t	32	19	t	22
10	u	31	20	u	21

At the foot of the second column in the last plate in this edition, a similar date occurs, as in the annexed facsimile; but the first of the two shields, as in the edition quoted from Heineken, is omitted. If the facsimile of that date is correctly drawn, that from the copy in the British Museum is evidently not from the same block.



# DE GENERATIONE CHRISTI.

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PLATES LXXII AND LXXIII. THE FIRST AND LAST PAGES.

(From a Coloured Copy in the BRITISH MUSEUM\*.)

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DE MARÆ VIRGINIS INTEMERATA GENERATIONE CHRISTI.

BLOCK-BOOK OF SIXTEEN LEAVES OR ENGRAVED PAGES.—*Small Folio.*

THIS is a work of a very singular character. It comprises, by pictorial representation, a collection of natural and historical facts, gathered from the writings of the Fathers, Schoolmen, and Mythological Authors, in order to shew to the poor (for whose instruction these xylographic productions were no doubt more particularly intended) the Omnipotence of the Deity in the Conception of our Saviour, born of a pure Virgin by the miraculous Agency of the Holy Spirit.

The work opens with the figures of St. Ambrose, St. Augustine, St. Jerome, and St. Gregory, each seated at a desk or table. These, with extracts from their works, beneath the figures, occupy the first two pages: St. Ambrose and St. Augustine being on the first page, as in our facsimile, plate LXXII. Then follow the various emblematical designs, every page (with the exception of the seventh, which has only three,) containing four subjects, to each of which is appended a brief description, with a note, generally from the work from which the description is taken, as in our facsimile, plate LXXIII.

Farther than illustrating by analogy the Miraculous Birth of our Saviour, the book does not relate to the "History of the Virgin Mary†," a title which appears to have been as erroneously applied to this work as to the *Cantica Canticorum*.













The impressions have been taken off by friction, in a dark brown ink, on one side only. The sixteen pages form eight single sheets, each sheet bearing a signature, placed in the fold of it, just at the top, see plate LXXIII; where, at the upper part of the

\* The copy was obtained by the trustees from Mr. Lilly, bookseller, who purchased it, in 1848, at the sale of the library of M. Delessert, for £40.

† "Historia Beatæ Virginis Mariæ ex Evangelistis et Patribus excerpta et per figuras demonstrata," is the title given by Heineken, Brunet, Ebert, and other bibliographers. That given by Dr. Dibdin in his *Bibliographical Tour*, vol. iii. p. 286, is "*Defensio Immaculatæ Conceptionis B. M. V.*" The probability is, that Dr. Dibdin never took the trouble to look at the book. Had he done so with the view of ascertaining the nature of its contents, he would have seen that it did not in any way illustrate the Immaculate Conception of the Virgin Mary, or any acts of her life, further than simply the Conception and Birth of Christ.



left border, is a portion of the letter A., the other part of it being on the next engraved page. They comprise the letters (capital) A. to H. inclusive; but, owing to the copy of the work in the British Museum being so closely bound, it became impossible to obtain a perfect facsimile of the letters. We have, however, given them in facsimile below as accurately as we can, and though imperfect, they serve to shew their position, and the mode in which the pages have been worked. The circumstance of the letters being *reversed* almost makes us believe that they were inserted between the two blocks at the period of printing, as, had the two engraved pages on one sheet formed one block, and had the letters been cut in the solid part between the pages, one would naturally suppose that the person employed would have cut them *reversed* on the block.

PAGE.	SIGNATURE.	PAGE.	PAGE.	SIGNATURE.	PAGE.
I. A.		II.			
III. B.		IV.	XI. F.		XII.
V. C.		VI.			
VII. D.		XIII. G.			XIV.
IX. E.		VIII.			
		X.			
		XV. H.			XVI.

With the exception of the second letter, *b*, the letters are ornamental capitals.

Subjoined is an enumeration of the designs, in the order of the pages, together with a brief explanation of each subject, translated from the few lines of text beneath it.



**M**abrolus In exanergo  
libro secundo ca<sup>lo</sup> xly  
Quid agunt qui solet  
nra iei: id est miltaria  
num audiunt qd uirgo gñauit  
et imp<sup>le</sup> in nupte nullo in  
nupte pudorem nulla uiri  
consuetudo tenet: aliter. Luz  
ergo nup<sup>le</sup> putatur in matre  
dei qd in uoluntibus pg<sup>le</sup> non  
regatur: auis sine malo  
parit et nullus refellit. Luz  
uirgo de sponsata peperit  
pudoris eius attendant qñh  
Jones

**A**ugustinus libro ter<sup>o</sup>  
tio de mirabilibus ca<sup>lo</sup>  
An Quia uis contra  
auctore homin conceptionis  
consuetudinem abiq; uiri  
semine et carnalis oblecta  
mento voluptatis uirgo co  
cepit sine dampno sue uir  
ginitatis peperit: hec res  
cum exemplo nature noua  
in dei creaturis non dimi  
ttitur. Nam multa anima  
lia abiq; parentum coitus  
prodigne comprobantur

f. w. p. 2. No.



Si lumen phari veneeis nullo  
extingvere valet & quare ab  
sq̄ veneeis semine vgo non  
gr̄azet Aug<sup>9</sup> xi de civitate  
dei ca<sup>o</sup> viij



Seleury m̄ p̄side lucem lune  
li habet Que teta almo l̄p̄de  
re iugo non gr̄azet Aug<sup>9</sup> xi  
de civitate dei l<sup>o</sup> vi



Si homo vi natē in laeum v̄n  
valet Cur vi diuine n̄ce iugo  
non gr̄azet (Albertus p̄mo in  
moralium inbue



Homo li in lapide vi celi v̄m  
gr̄ valet Que almi h̄m̄s ope  
v̄rgo non gr̄azet (Albertus  
in m̄ndialium tractatu xi  
ca<sup>o</sup> i<sup>o</sup>)

## SUBJECT

## PAGE I.

- 1.—*St. Ambrose, seated at a desk, writing.*

In *Hexameron*, lib. ii. cap. xli., St. Ambrose assigns reasons for the Immaculate Conception of Christ, by reference to a bird without a mate.

- 2.—*St. Augustine, seated at a table, reading.*

In his work, *De Mirabilibus*, lib. iii. cap. xii., St. Augustine asserts the Immaculate Conception, because many animals are produced without coition.

## PAGE II.

- 3.—*St. Jerome, seated at a desk, expounding.*

In his observations on Luke, cap. ii., S. Jerome asserts the Immaculate Conception.

- 4.—*St. Gregory, seated near a desk, expounding.*

St. Gregory asserts the Immaculate Conception, and instances bees without fathers.

## PAGE III.

- 5.—*A Rustic carried away by the wind.*

If the wind have power to carry far away the rustic, why should not the Virgin generate the Son of the Highest Father? *Albertus*, iv. *Metheor.*, Tract ii. cap. viii.

- 6.—*A Grape Vine.*

If the grape vine draw its origin from a vile tree (*Ilex hyberna*), why should not the Virgin generate "the true Vine?" *Albertus*, lib. v. Tract i. cap. vi.

- 7.—*A Parrot.*

If the parrot can say "hail!" why should not the Virgin generate by "hail?"

- 8.—*The Angel's Annunciation to the Virgin.*

With a recommendation not to omit to say "Ave" and "Ave Maria."

## PAGE IV.

- 9.—*Arion playing the Harp to two persons in a boat.*

If Arion, by a dolphin carried to land, be renowned, why should not, by the Holy Spirit, the Virgin generate? *Boethius in Musica*.

- 10.—*Two Men looking at Asbestos burning on an Altar.*

If the Asbestos can burn for ever, wherefore may not the Virgin, without venery, generate? *Augustinus de Civitate Dei*, xii. 6.

- 11.—*A Boat, with Sheep and a Man listening to the Song of Circe.*

If Circe, by her songs, could entice, and change men into beasts, why should the Virgin not generate Jesus by herself? *Augustinus de Civitate Dei*, xxi. 3.

- 12.—*Cyrus suckled by a Bitch.*

If Cyrus could be suckled by a dog, why could not the Immaculate Virgin generate Christ? *Petrus Comestor in Historia Scholastica*.

## SUBJECT

## PAGE V.

- 13.—
- The Deity in the Burning Bush, and Moses.*

See third chapter of book of Exodus.

- 14.—
- A Warrior praying to a Saint in the Clouds (Gideon and Angels).*

The Psalmist. "He shall descend as the snow in rain," etc.

- 15.—
- A Mare led by one man to another.*

If a woman, by the art of magicians, should appear a mare, why, by divine prodigies, should not the Virgin generate? *In Vitis Patrum.*

- 16.—
- A Man praying at the Porch.*

The door shall be closed, and shall not be opened, and man shall not enter.

*Ezechiel xliii.*

## PAGE VI.

- 17.—
- Claudia drawing a Ship with two men to the shore.*

If Claudia could draw a ship to the shore, why, impregnate by the Holy Ghost, should not the Virgin generate?

*Augustinus de Civitate Dei, cap. x., xvii.; Titus Livius de Origine.*

- 18.—
- A sick Person lying in bed, with a bird in front.*

If Caladrius could cure by looking at the face of a sick man, why should not the Virgin generate Christ the Saviour? *De Proprietatibus Rerum, cap. xii.*

- 19.—
- A Male and Female gazing at iron suspended by the magnet.*

If iron can be suspended by the power of the magnet, why, as predicted by the Prophets, should not the Virgin generate?

- 20.—
- A Woman looking at a Pelican feeding its young.*

If the pelican, by its own blood, can animate its young, why, by pure blood, should the Virgin not generate Christ? *Isidor. xii. Ethicorum.*

## PAGE VII.

- 21.—
- The Holy Family.*

Ask the beasts, and they will teach thee; and the birds will shew thee. *Job xii.*

The design here runs right across the page.

- 22.—
- A Man and Woman with lighted torches.*

If, in the Epyrian Gulph, the extinguished torch can be lit again, why should not the Virgin generate from the Flame of the Divine Breath?

- 23.—
- A Calf in the Clouds, and two Women on Earth.*

If a calf in the clouds, by Heaven's power, is seen, why, without man's puberty, should not the Virgin generate? *Albertus in Meth., Tract iii. cap. xx.*

## PAGE VIII.

- 24.—
- Danae asleep, with the Sun in the corner.*

If Diana (Danae) could be pregnant by a Shower of Gold, why, impregnate by the Holy Ghost, should not the Virgin generate?

*Augustinus de Civitate Dei, ii. 7.*

## SUBJECT

25.—*King Hezekiah lying in bed.*

If the life of the King, by the going back of the sun, be manifest, why, by another operation of nature, should the Virgin not generate? *4 Kings*, ch. xx.

26.—*A Man standing near an Altar.*

"The rod of her whom I shall elect shall germinate."

27.—*Three Snails, with Dew falling from Heaven.*

If the pearl (*concha*) can be rendered fruitful by the falling dew, why should not the Virgin generate by Dewy Breath? *Isidori lib.* xvii. *cap.* xxxiv.

## PAGE IX.

28.—*Two Men, one dipping a stick.*

If wood, dipped in the fountains of Gothland, appear stone, why should not the Virgin generate the Rock Christ? *Albertus*, i. *Mineral. Tract* i. *cap.* ii.

29.—*A Monk presenting a box to a child in its mother's lap.*

If the touch of a new-born child could open locks, why should not the Mother of God as a virgin generate? *Albertus de Motibus*, lib. i. *Tract.* iii. *cap.* iii.

30.—*Three Birds dying or dead.*

If the ice-bird (*isida* or *ispida*), when dead, can renew its plumage, why, without copulation, should not the Virgin generate?

*De Naturis Animalium; et Albertus*, lib. xxxiii.

31.—*A Man gazing at a Turret surrounded by flames.*

If a laurel turret is not burnt by fire, why should not the fire of the Flesh a Virgin generate? *Isidorus*, *Eth.* xviii.

## PAGE X.

32.—*A Man and Woman looking at a bird in its nest.*

If a branch with a nest of birds could become stone, why should not the Virgin generate the Health of Man? *Albertus*, i. 7.

33.—*A Bear forming Cubs.*

If a bear with its mouth can form its rude fœtus, why should not the Virgin from Gabriel's mouth generate? *Isidorus* in xii. *Ethymologiarum.*

34.—*Danae standing on a door-step catching the Golden Shower.*

If Diana (*Danae*) was pregnant by a golden shower from Jove, why should not the Virgin, impregnate by the Holy Ghost, generate?

*Terence in Eunuch., et Ovidii Metamorphoses.*

35.—*Three Birds, one in the act of being metamorphosed.*

If the companions of Diomed could appear as birds, why should not the Virgin generate the Redeemer? *Augustinus de Civitate*, xvi., *de Ovidio.*

## SUBJECT

## PAGE XI.

36.—*Ulysses in a boat, stopping his ears. A Syren in the right corner.*

If by songs Circe (? a Syren) could change men, why should not the Virgin from herself generate Jesus Christ? *Augustinus de Civitate, iii.*

37.—*A Man gazing at stones falling from the Clouds.*

If a mass of steel can be made from the clouds, why should not the Virgin generate a strong Deity? *Albertus, Meth. iv. Tract iii. cap. 2.*

38.—*A Man gazing at a dead bird.*

If a dead Inspida (Ispida) can replenish its plumage, why, without connexion with man, should not the Virgin generate? *Albertus in Naturalibus.*

39.—*A Ship with Four Men attracted by the Magnet.*

If the magnet can attract men, why, predicted by the prophets, should not the Virgin generate? *Alberti Mons Magnetum.*

## PAGE XII.

40.—*A Bull speaking to a Man.*

If a bull could speak human words, why should not the Virgin generate the Word of the Father? *Valerius i. 4, et Titus Livius.*

41.—*An Ostrich with three Eggs.*

If the sun can hatch the eggs of the ostrich, by the help of the true Sun why should not the Virgin generate? *Isidorus de Proprietatibus Rerum, lib. xii.*

42.—*Two Females, one picking flowers.*

If the flower Tyle always remains in bloom, why should not the Virgin generate with the flower of Modesty? *Augustinus de Civ., xxi. 3.*

43.—*Two Females catching the Corn falling from the Clouds.*

If corn could fall in rain to those in want, why should not the Virgin generate the grain of corn? *Sigisbert et Gilbert, Chron.*

## PAGE XIII.

44.—*A Man gazing at a bird surrounded by flames.*

If the Carista is not burnt either in flesh or wings, why, without the fire of vengery, should not the Virgin generate? *Albertus de Avibus, lib. iii.*

45.—*A Man looking at Thustia carrying water in a sieve.*

If the virgin Thustia could carry water in a sieve, why should not the chiefest of Virgins generate? *Titii Livii Decad. i.*

46.—*Lioness with a litter of three.*

If the lioness with her roar can raise her young, why should not the Virgin generate life from the Spirit? *Isidori et Alani Ethym., xii.*

47.—*A Mare sniffing the Horn of the Wind of Cappadocia.*

If a mare could become pregnant by a Cappadocian wind, why, by the Divine Flame, should not the Virgin generate? *Aug. de Civ. Dei, lib. xxi. cap. iii.*

## SUBJECT

## PAGE XIV.

48.—*A King and Queen seated at table.*

If wine could turn to blood, why should not the Virgin generate Christ true man?  
*Justinus, i. 4, et Valerius Maximus.*

49.—*Two Birds billing.*

If the Bonafa is impregnated by the bill, why should not the Virgin generate by the word from the Angel's mouth? *Isid. xii. Ethymol., et Gregorius, lib. xxxi.*

50.—*A Man and Woman gazing from a Castle into the Stream.*

If at Toulouse the stream appeared changed to blood, why should not the Virgin generate the flower of Jesse?

51.—*A Unicorn leaping on a Virgin.*

If a rhinoceros (unicorn) can incline to a virgin, why should not the Virgin generate the Word of the Heavenly Father?  
*Isidorus et Alanus.*

## PAGE XV.

52.—*A Man looking at a Phœnix surrounded by flames.*

If the Phoenix can restore itself by fire, why should not the Mother of God, the Virgin, worthily generate?

*Alanus de Planctu Naturæ, et Isid. xii. Ethym. cap. xv.*

53.—*Emilia holding her garment in the flame.*

If the garment of Emilia did kindle flames, why, by strength from above, should not the Virgin generate?

54.—*The Goose-tree.*

If the Carbas (Solan goose) is born from a tree, why, by help of the Holy Ghost, should not the Virgin generate?  
*Alberti, lib. xxiii, de Animalibus.*

55.—*Vulture with two eggs.*

If the vulture brings forth without the male, why, by mystic breath, should not the Virgin generate?  
*De Proprietatibus lib. xii., et de Animalibus.*

## PAGE XVI. (See Facsimile, Plate LXXIII.)

56.—*Temple of Venus, with a man gazing at the lamp.*

If the light at the Temple of Venus cannot be extinguished, why should not the Virgin generate without the seed of Venus?  
*August. de Civ. Dei, xxi. 7.*

57.—*A Man gazing at a stone in the water reflecting the moon.*

If a stone can reflect the light of the moon, why should not the Virgin, pregnant with a beautiful star, generate?

58.—*Two Human Figures and a statue.*

If a human being can be changed into stone, why, by Divine Power, should not the Virgin generate?  
*Albertus de Mineralibus, i. in fine.*



59.—*Two Men sawing a stone, on which appear two human heads.*

If man can be painted on stone by the power of Heaven, why should not the Virgin generate by the assistance of the Beautiful Spirit?

*Alberti de Mineralibus i., Tract ii. cap. 1.*

The initial letters, F. W., preceding the date, 1470, at the close of the text (under the left design) in the first page, are no doubt intended for those of the artist, by whom the work was, perhaps, not only engraved, but also designed. Panzer\* gives the name as "*P. Walter.*" They may, however, be intended for *Frederick Walther*, the first of the two persons by whom the German edition of the *Biblia Pauperum* was issued (see p. 60), though on comparing the text of the two works a considerable difference appears in their execution.

The copy in the Public Library at Munich, mentioned by Dibdin in the *Bibliographical Tour*, vol. iii. p. 286, and that in the Imperial Library at Paris, are, no doubt, similar to the one we have described.

Brunet†, however, mentions an edition of an *oblong* size, consisting only of *eight* leaves, "*impr. des deux côtés avec des planches de bois.*" We think his statement, however, that the impressions are on both sides of the paper, must be erroneous, because he adds that "*chaque planche, à l'exception de la première, présente huit figures, avec leur explication.*" The copy described by him, no doubt, agrees with that described by Ebert, which was at that time in the possession of M. Nagler, at Berlin. As that copy bears, on the first design, the same initials and date as the one in the British Museum, we come to the conclusion that it is an impression of the same edition, its *oblong* form simply arising from the eight sheets not having been folded, but bound together lengthways.

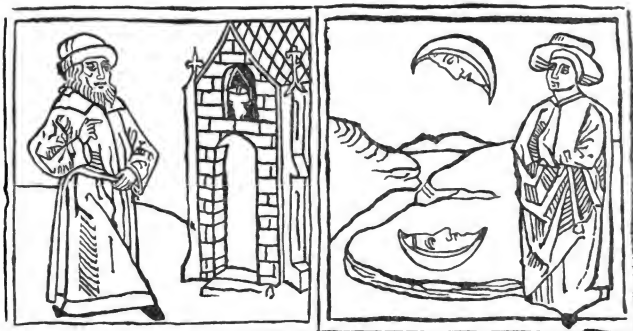
The copy‡ described by Heineken (pp. 378-83) is of an edition altogether different from that in the British Museum, not only in the style of the designs, but in the character of the descriptive text; the text of the one being Roman§, and of the other, cursive. Heineken states that the impressions in the copy he saw had been worked off in black ink, on one side only, by the ordinary press. As we have not met with a copy of that edition, and as we believe that no copy of it exists in this country, we have annexed a facsimile of the upper portion of the page engraved in the work of Heineken, plate xiv., it being of the same page as that given by us (plate LXXIII.).

\* Deutsch Ann., Suppl., p. 31, No. 3.

† Brunet, Manuel du Libraire, vol. ii. p. 589.

‡ The copy had belonged to M. de Gaignat, at whose sale it produced 352 francs, and was, at the period of the publication of the work of Baron Heineken, in the possession of M. Giradot de Préfond.

§ I am rather inclined to think that the text of that edition is printed in *moreau type*, forming a very similarly illustrated *printed* work to that of the later edition of the *Endkrist* and *Quindecim Signa* in the library of Earl Spencer; an edition particularly noticed at p. 46 in the present volume.



**Si lumen phani veneris nullus ex-  
tinguere valet. quare absqz veneris  
semine virgo non generaret. augus-  
tinus. xxi. de civitate dei. capi. vii.**

**Seleucus in perisde lucem lune si ha-  
bet. cur seta almo sidere ego non ge-  
neraret. augustinus. xx. de civitate dei  
capitulo sexto.**

Our readers will at once see how very different in character are the two editions. Independently of the designs being reversed in the edition described by Heineken, it differs in its arrangement. He states that, in the first page, there are the figures of St. Gregory and St. Jerome; and in the second page, those of St. Augustine and St. Ambrose. Now, in the British Museum copy, the figure of St. Ambrose is the first in the first page, instead of being the last in the second page, in that respect agreeing with the copy in the Imperial Library at Paris, cursorily mentioned by Dibdin in his *Bibliographical Tour*, vol. ii. p. 266, where he places it among the "Early Printed Books," considering that it may have been printed at Ulm about 1480.

# DE GENERATIONE CHRISTI.

PLATES LXXIV., LXXV., AND LXXVI. THE FIRST, SECOND, AND EIGHTEENTH PAGES.

(From an uncoloured Copy\* in the BRITISH MUSEUM.)

DE MARIE VIRGINIS INTEMERATA GENERATIONE CHRISTI.

BLOCK-BOOK OF TWENTY-EIGHT LEAVES OR ENGRAVED PAGES.—*Small Folio.*

HERE we have another work of a similar character to the preceding. In that there are fifty-five designs, exclusive of the four by way of introduction, representing the Saints Ambrose, Augustine, Jerome, and Gregory; while in the one under consideration there are only forty-five. Each page has two designs, except the eighteenth, which has only one, as in our facsimile. In the subjoined enumeration of these designs it will be seen that the subjects are the same, the numbers within the parentheses referring to the corresponding subjects in the previous work; the ten subjects omitted include several of those which had been repeated in that edition.

At the foot of each page is a letter, by way of signature, though in several of the pages they have been entirely or partially cut away, as in the case of leaves VII. and XVI. In consequence, probably, of this circumstance, the pages in the copy in the British Museum† have not been bound up in their correct order. It is, however, in the same state as it was received from the Continent; and as it will probably not be rebound, we have, in the subjoined enumeration of the pages, numbered them in the order in which they stand, and have subjoined the signatures in facsimile, some of which, it will be seen, are reversed :

A I.	A <sup>2</sup> II.	P III.	E IV.	D V.	F VI.	B VII.	T VIII.	H IX.	I X.	K XI.	L XII.
M XIII.	N XIV.	O XV.	C XVI.	Q XVII.	K <sup>2</sup> XVIII.	R XIX.	G XX.	S XXI.	T XXII.	V XXIII.	X XXIV.
					Y XXV.	Z XXVI.					

\* According to the collation given by Jacob and Ukert of the copy in the Public Library at Gotha, the one in the British Museum wants the two final leaves, xxvii. and xxviii., containing two pages of text (see "*Beiträge*" &c. Leipzig, 1835, vol. i., pp. 98-114. The enumeration of the engraved pages is somewhat mystified in that work, as it commences by stating the volume to comprise "16 Blätter in folio," which corresponds with the preceding edition just described by us.

† This copy has been only lately added to the Xylographical Treasures in our National Library. The leaves have been cut close to the borders; and, in some instances, the outer border has been cut away. They have been inlaid on paper as near as possible to match that on which the work is printed.





Rinoceron si uirgini se inclinare valet. Cur  
 verbum patris celi uirgo non generaret.  
 Et simul et Alanus.



Si tactus mox nati seras appetere valet. Cur  
 mater verbi nati uirgo non generaret. Alb<sup>o</sup>  
 de motib<sup>us</sup> animalium pte scda. trac. 1.<sup>o</sup>



LEAF

I. A. Thirty lines of introductory text, see facsimile of the page.

II. A. 2. *Subject 1 (31). The Unicorn leaping on a Virgin.*  
Rhinoecron si virgini se inclinare valet. Cur Verbum patris ceteri virgo nō generaret. Ysa. simul et Alanus.

*Sub. 2. A Mother with Twins opening locks.*

Si tactus mox nati seras apperire valet. Cur mater verbi nati virgo non generaret. Alb<sup>o</sup> de motib<sup>o</sup> aialium pte sed'a trac. 1<sup>o</sup>

III. P. *Sub. 3 (49). Two Birds billing.*

Bonafa si ore feta a mare claret. Cur angeli ex ore virgo non generaret. ysa. xii<sup>o</sup> ethy. ca. xvii<sup>o</sup> et gregorius. xxxi<sup>o</sup> mora. ca. xxviii<sup>o</sup>

*Sub. 4 (12). Cyrus suckled by a Bitch.*

Si cyrus a canicula nutritus claret Crisium eur iuencula. v. n. g. petrus commestor in scolastica historia.

IV. E. *Sub. 5 (20). A Pelican feeding its young.*

Pellicanus si sagwine animare fetus claret. Cur Xpm puro exsagwine virgo nō. g. ysa xii<sup>o</sup> ethymoloyā.

*Sub. 6 (31). Two Men attempting to burn a Turret.*

Turris si lauricea ardore ignis caret. Cur ignis carnis nestia virgo non generaret. Vitauius de architecta libro 2<sup>o</sup> circa finem.

V. D. *Sub. 7 (58). Two Men and a naked human Figure.*

Si homo vi nature in saxum terti valet. Cur vi divine cure virgo non generaret. Albertus 1<sup>o</sup> mineralium in fine.

*Sub. 8 (59). Two Men sawing a block of stone.*

Homo si in lapide vi celi pingi valet. Cur al'mi spūs ope virgo non generaret. Albertus. 1<sup>o</sup> mineralium. trac. v<sup>o</sup> ca. 1<sup>o</sup>

VI. F. *Sub. 9 (23). Two Men with a calf in the Clouds.*

Si vitulus in nube vi celi factus claret. Cur absq<sup>o</sup> viri pube virgo n<sup>o</sup> g<sup>o</sup> Alber. iii<sup>o</sup> Methauz trac. iii<sup>o</sup> ca. xx<sup>o</sup>

*Sub. 10 (57). Two Men holding a stone, in which the Moon is reflected.*

Selencus si in perside lumen lune habet. Cur feta almo sidere. v. n. g. Aug<sup>o</sup>. xx<sup>o</sup> de ciui. dei<sup>o</sup> ca. vi<sup>o</sup>

VII. B. *Sub. 11 (39). A Ship with five men attracted by Mountain of Magnet.*

Si magnus carmen hominis ad se trahere valet. Cur vi diuine numinis. v. n. g. Alber. loco ubi sup.

*Sub. 12 (28). Three Men with a stone swimming in a fountain.*

Si mersum fonti gocie lapis mox claret. Cur pe. tram Xpm celicem. v. n. g. Alber. 1<sup>o</sup> mineralium trac. i<sup>o</sup> ca. ii<sup>o</sup>

VOL. II.

LEAF

VIII. T. *Sub. 13 (34). A Female, through Bars, gazing at the Sun (or Danae receiving the golden Shower).*

Si dona auri pluuiā pregnans a iove claret. Cur spū sancto gravida. v. n. g. Aug<sup>o</sup> xx<sup>o</sup> de Ciui. dei. ca. vii. & Tereñ.

*Sub. 14 (35). A Castle with five Birds fluttering over it.*

Si socios diomedis aues factos claret. Cur redēptorem hominum virgo non generaret. Aug<sup>o</sup> xviii<sup>o</sup> de ciui. di. ca. xvi<sup>o</sup>

IX. H. *Sub. 15 (18). A Man in bed, with a Bird on a table.*

Calandrius si facie egrum sanare valet. Cur xpū saluatorem. v. n. g. In de pprie. re. li. xii<sup>o</sup> et Alber. xxiii<sup>o</sup> de animalibus

*Sub. 16 (55). Vulture in a nest with two eggs.*

Si uultur parit corpe et ad hoc mare caret. Cur mystico spiramine v. n. g. basilius in exameron libro viii<sup>o</sup> et in d. pprie. re. libro. xii<sup>o</sup>

X. I. *Sub. 17 (48). Four Persons seated at a Table.*

Si vinum in sagwinem euctrum fore claret. Cur xpm verum hominem. v. n. g. Justinus. libro i<sup>o</sup> ca. iii<sup>o</sup> et Valerius.

*Sub. 18 (50). A Fortress with a River.*

Si flumen incruentem tholose versum claret. Cur yesse florem v. n. g. Unde et Sigwertus in croniciis.

XI. K. *Sub. 19 (6). A Man cutting off a Bunch of Grapes.*

Vitis si de ilice ibernia ortum habet. Cur vitem veram. v. n. g. Alber. de vegetalib<sup>o</sup> & plantis libro. v<sup>o</sup> trac. i<sup>o</sup> ca. vi<sup>o</sup>

*Sub. 20 (27). Dove falling on Shells.*

Si concha celi rore plus secunda claret. Cur rorante pneumate. v. n. g. ysa. xvi<sup>o</sup> de animalibus ca. xxxiii<sup>o</sup>

XII. L. *Sub. 21 (45). Thustia carrying water in a sieve.*

Si cribro virgo thustia aquam portare valet. Cur pcreantem omnia. v. n. g. Aug<sup>o</sup> de ciui. dei. loco ubi supra.

*Sub. 22 (15). A Mare in full gallop.*

Si equa capadocie vento feta claret. Cur divino flamine. v. n. g. Aug<sup>o</sup> xxi<sup>o</sup> de ciui dei ca. iii<sup>o</sup>

XIII. M. *Sub. 23 (52). A Phoenix surrounded by flames.*

Penix si in igne se renouare valet. Cur mīr dei digne. v. n. g. Alan. in de planctu nature et ysa xii ethymoloyā ca. xv<sup>o</sup>

*Sub. 24. A Man, and a bough with three birds.*

Ramus cum nido auium lapis factus si claret. Quare salutem hoīū. v. n. g. Alber. i<sup>o</sup> methauz trac. i<sup>o</sup> ca. vii<sup>o</sup>

XIV. N. 25 (38). A Woman seated in a Chair, with a Bird in her hands.

Disida si mortua se replumare valet. Cur absq<sup>o</sup> viri copula. v. n. g. Alber. de naturis animalū libro xxiii<sup>o</sup>

L

## LEAF

- Sub. 26 (44). *Four Birds surrounded by flames.*  
 Carista si in igne nec alus nec carne ardet. Cur  
 veneris abs igne. v. n. g. Alber. xxiii? & alib  
 tractatu de auibus.
- XV. O. Sub. 27 (19). *Three Human Figures praying,  
 with an iron shrine suspended by a magnet.*  
 Magnetis vi si ferrum aer tenere valet. Cur pre-  
 dictum a pphetis. v. n. g. Vnde & Aug<sup>9</sup> de ciui.  
 di. ca. ubi supra.
- Sub. 28 (54). *Trees with the fruit dropping into the  
 water, and three Birds swimming.*  
 Carbas si de arbore yberna nasti claret. Cur spū  
 sanctū ope. v. n. g. Alber. xxiii? de anima-libus.  
 et de naturis rerum. li. v?
- XVI. C. Sub. 29 (10). *Two Men, with column between,  
 on which is fire.*  
 Albeston si archadie semp ardere valet. quare in-  
 usta venire virgo non generaret. Aug<sup>9</sup> xii? de  
 ciui di. ca? vi?
- Sub. 30 (40). *A Bull speaking, with Buildings.*  
 Si bos humanis verbis psonuisse claret. Cur ver-  
 bum patris in terra virgo non generaret. Vale-  
 rius. libro. i? ca. iiii?
- XVII. Q. Sub. 31 (5). *A Rustic carried up into the  
 Air, with six Animals in the foreground.*  
 Si ventus unum rusticum longe deterre valet. Cur  
 summi patris filium virgo. non g. Alber. iii?  
 methaurorum trac. ii? ca. viii?
- Sub. 32. *A Monk (St. Nacharius), a Mare, and a  
 Man.*  
 Si maiorum prestigiis mulier equa apparet. Divi-  
 nis cur prodigus. v. n. g. In vitas patrum.
- XVIII. K 2. Sub. 33 (21). *The Holy Family, with  
 Cattle, Angels and Shepherds in the back-  
 ground.*  
 O beata infancia p quam nostri generis repara,&c.  
 As in facsimile, plate LXXVI.
- XIX. R. Sub. 34 (43). *Two Men filling sacks with  
 corn descending from the Clouds.*  
 Si genti carenti blada pluisc claret. Quare granū  
 frumentū virgo non generaret. Sigwertus in  
 croncis.
- Sub. 35 (37). *A Man with a Wheelbarrow, into which  
 another is putting the steel masses which are  
 falling from the clouds.*  
 Massa si de calibe in nube nasti valet. Cur fortem  
 deum valde virgo non generaret. Albertus  
 iii? methaurop. trac. iiii. c. xxiii?
- XX. G. Sub. 36 (17). *A Female and a Ship.*  
 Si classem virgo claudia ad littus trahere valy. Cur  
 spū sancto grauida virgo nū generaret. Aug<sup>9</sup>  
 de ciuitate dei. ca. xii?

## LEAF

- Sub. 37 (53). *A Male and Female attempting to  
 kindle a fire with a garment.*  
 Emilian si carboso ignem accendere claret. Cur  
 virtute ex alto virgo non generaret. Valerius.  
 libro i? ca. i?
- XXI. S. Sub. 38 (36). *Circe seated, with a Vessel con-  
 taining Ulysses and various animals.*  
 Carminibus si circe homines vertisse claret. Cur  
 ihesum Xpm ex se v. n. g. Aug<sup>9</sup> x? de ciui-  
 tate dei. ca. xii?
- Sub. 39 (33). *A Bear licking three Cubs into shape.*  
 Ursa si vetus ore rudes formare valet. Cur vgo  
 gabrielis ore. virgo non gene. Alan<sup>9</sup> in d plac  
 nature prosa. I. et ysi. xi? ethy.
- XXII. T. Twenty-nine lines of text (of the same size as  
 the first page), commencing "Ysayas contem-  
 plans misterium redemptionis humane," etc.  
 Last line of page,—  
 "tur et q̄ imēs? ē capiti? mēn? ala d'o et carne."
- XXIII. V. Sub. 40 (41). *Ostrich and Eggs (one partly  
 hatched), with the Sun in left corner at top.*  
 Si ova strutionis sol excubare valet. Cur veri solis  
 ope. v. n. g. Alber. in de proprie. re. libro  
 vii? et ysi xii? ethy. ca. lviii?
- Sub. 41 (46). *Lioness with three young.*  
 Leo si rugitu proles sustitare valet. Cur vitam a  
 spū. v. n. g. ysi xii? ethy. ca. xv? et Alanus in  
 de plan. na'e. prosa prima.
- XXIV. X. Sub. 42 (56). *Two Men, one pointing to the fire  
 over the Porch of the Temple in the background.*  
 Si lumen phanti veneris nullo extingwere valet.  
 Quare absq̄ veneris igne. v. n. g. Aug<sup>9</sup> xxi? de  
 ciui dei. ca. vii?
- Sub. 43 (7). *A Parrot, saying, "AVE, AVE, AVE."*  
 Padius a natura ave si dicere valet. Quare p aurē  
 virgo pura non generaret. Expientia.
- XXV. Y. Sub. 44. *Europa fondled by the Bull.*  
 Jupiter genoriden falsi sub ymagine thauri. Si  
 luserat cur herilem. v. n. g. Ouidius in. metha-  
 morphosius.
- Sub. 45 (42). *Flowers and Trees.*  
 Si tile in virore semp manere valet. Cur denov  
 pudoris flore. v. n. g. Aug<sup>9</sup> xxi? d ciui dei. ca-  
 pitulo iiii?
- XXVI. Z. Thirty lines of text, commencing,  
 "Eximius doctor Aug<sup>9</sup> in de mirabilib<sup>9</sup> sacre scrip-  
 ture capitulo 11? libri tercio," etc.  
 Last line of page,—  
 "ut pudores ejus attendat questionem."
- XXVII. Page of text.
- XXVIII. Page of text.
- These two leaves are wanting in the *Museum* copy.



O beata infanzia p quam nostri generis repara  
ta est vita. O presepe candidum in quo non solum  
fenum animalium sed et cibum inventum est angelorum  
O gratissimam delectabilem vaginam p quam eternos  
ploratus euasimus. Ecce virgo concipiet & pa  
riet filium. ysa. vii. In bethlehem terra iuda  
non est minima in principibus iuda. onchee. v.



Interroga iumenta et docebunt te et volatilia coeli  
et indicabunt tibi. iob. ca. xii. Creauit dominus  
noctuos sup terram femina circumdabit virum. iere.  
xxxi. p paruulum natus est nobis filius datus est  
nobis. ysa. viii. Chie audiui auditum tuum. Aba. m.



In the preceding note of contents we have given the few lines of text to each design, as in the original, with all the contractions of the words, as far as our modern type could supply the symbols.

We have before us a copy\* of an edition† of a similar work. It is in small 4to., without any indication of the name of the printer, place, or date. It appears to have been printed very late in the fifteenth century, upon very coarse porous paper, only one sheet bearing a water-mark (letter *p*). It contains thirty leaves, including a blank one at the commencement. The work opens, on the recto of the second leaf, with a woodcut of the Salutation of the Virgin, having a text beneath it; another, but larger woodcut, occupying the reverse of the leaf. A series of fifty woodcuts follow, each design, with its descriptive text above and below, occupying a page, except in a few instances, where the text is continued on the next page. The designs are very rudely executed, and the subjects correspond in general with those in the Block-Books. A full-length woodcut of the Virgin and Child occupies the recto of the last leaf.

In the British Museum is a copy of another edition, of similar size, evidently issued by the same printer, the same woodcuts having been used. This is proved by the thirty-sixth woodcut, where, in both impressions, the block presents the same injury in the face of the left figure. In other of the woodcuts also, corresponding breakages occur. It comprises twenty-nine leaves. The woodcut which is at the end of the other editions, here occupies the blank leaf at the commencement.

The same library contains another edition, also in 4to., but rather larger. It is printed in a bolder and a gothic type. The woodcuts are equally coarse. The edition is described by Panzer in his *Annalen der alten Deutschen Litteratur*, p. 21, under the title of "*Defensoriū inviolatę virginitatis castissime dei genetricis Marię.*" The copy in the British Museum wants title, leaf a. i. The work closes on the 30th leaf with a woodcut of the Virgin and Child.

\* Mr. Lilly, the bookseller, kindly favoured us with the loan of this copy, July 1855.

† It is doubtless the same edition as that mentioned by Brunet, vol. ii. p. 289. One of the pages (full text) has thirty-one lines. Panzer, vol. i. p. 391, describes it under the following title, "*Marię Dei Genitricis Virginitatis iniolatę Defensorium, in quo adducuntur Exempla quibus apertissime demonstratur ipsam sacratissimam Virginem concipere et parere potuisse unigenitum Dei filium Jesum Christum absque lesione integerrimę suę virginitatis.*" Laire, vol. i. p. 209, notices it as "*Vita B. M. Virginis allegorice scripta et cum 53 fig. allegoricis ad festum Conceptionis.*" The copy cited by Panzer wanted, no doubt, the woodcut at the end, making fifty-three in all. We have heard it stated that the final woodcut forms the frontispiece to another work, intitled "*Rosarium intemeratę Marię Virginis.*" It may have been subsequently or previously so used; but in the copy quoted by us, the leaf has evidently been printed with the work.

# MIRABILIA ROMÆ.

PLATE LXXVII. FOUR PAGES.

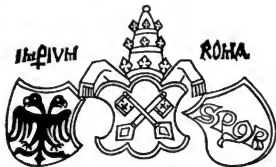
(From a Copy in the Library of EARL SPENCER\*.)

## MIRABILIA ROMÆ. GERMANICE.

BLOCK-BOOK OF NINETY-TWO LEAVES OR ONE HUNDRED AND EIGHTY-FOUR PAGES.—*Small 4to.*

THIS very curious volume appears to have been unknown to Heinecken. The *Spencer* copy is so closely bound that it is impossible to ascertain whether the pages have been worked off in gatherings or in single sheets. It is certain, however, that the whole ninety-two leaves are the work of the wood-cutter; but whether each page formed a separate block is a point which, for the cause assigned, we cannot ascertain.

The volume opens, on the reverse of the first leaf, with the design of the "*Sudarium*," having the Papal arms beneath, as given in No. I. of our facsimiles. There is then a page of introductory matter, on the recto of the next leaf, as in No. II., which has on the reverse a design representing a building, evidently intended for Rome, there being in the foreground a wolf, with Romulus and Remus beneath. After this introduction the work commences, of which a facsimile of the first page of text is given in the *Bibliotheca Spenceriana*, vol. vi. p. 189, the Papal arms being at the top of the page, as in the following cut.



\* This copy was obtained from Munich, and is a duplicate of the one in the Public Library. The copy is described, in the *Bibliotheca Spenceriana*, vol. vi. p. 188, to be much cropt, when compared with that retained at Munich. Dr. Dibdin states that it was "unknown to Heinecken and all other Bibliographers." Bernard de Rossi, however, published in 1811 a small brochure upon it, entitled "*Dell' origine della stampa in tavole incise e di una antica e sconosciuta edizione zilografica del Dottore G. Bernardo di Rossi.*" 8vo., *Parma*, 1811. It was also known to Panzer.

1



### III

Die her nach stet geschrieben.  
die genade vnd ablas vnd das  
heilthum. Vey den syben haupt  
kirchen vnd allen kirchen zu  
Rome vnd vil munder rachen  
vnd gestrichet so zu Rome ist  
geschriben. Vnd auch alle etwas  
in sy mitschriben vber iare



Arctus Sul-  
vester der  
schreibt in  
seiner Co-  
romica das  
zu Rom  
Tein gehet

ttausent vnder vnder lichte  
 der sem vil zerbrochen vor  
 den Auß den Kirchen die

II

Item dem buchlein ist geschrieben wie  
Rome gepauet ward vnd wodem erse-  
tunig vnd vñlichem kunig zu Rome  
wie sie gegregnet haben Vnd das  
auch die romer künig kunet merre  
woltten haben vnd sagten aus in haubt  
leut vnd bürger in aller lange zeit  
Von dem ersten Caysen Julio vnd vñ  
allen Caysen zu Rome wie sie ge-  
regnet haben pff zu Caysen Constan-  
tinus zeitten Vñ Caysen Const-  
antinus getauft vnd vom aussag ge-  
raget ward Vñ wem der pabst  
sind Schwester die stat Rome in das  
land da selb gabe vñ vñ allen seine  
nach komen vnd sagt in vñ sein nach  
komer zu eyon haubt aller cristen  
Was Bycher in Rom sein vnd was heil-  
tum vnd gema in den Byche aller ist  
All die Sionones in der Byche vñ 1410

N

mandel hrobt sand johannes des  
 tauffers xpi vñ hies lichen hein  
 Item ander sin dem tag ist stano  
 z ufand pauls du ydte kinden  
 am grose sthar in thei man fard  
 Item am new iar stano z ufand  
 maria zu dem vel brunen  
 Item am obersttag ist stano  
 z ufand peters munster.  
 Item sin tag nam mandel atta  
 legt ist stano z ufand leuenge  
 Item am nachsten sin tag dar  
 nach ist stano z ufand pauls  
 Item sin tag hern nachst ist  
 stano z ufand peters munster

Also hat das buch sein end  
\* vns allen kum erwend

PNŠ. P<sup>α</sup>KH. FVTVRYH



In the preceding woodcut the cross keys\* occupy the shield under the Papal crown, whereas in the arms on the reverse of the first leaf they occupy the first shield, here containing the Imperial eagle. The Pope is frequently represented as seated in the Papal chair of state, holding in one hand two keys upright. It is not our intention to enter into the heraldic significance of the two keys crossed; we will simply observe, that, in many instances where they so appear, they are intended to represent the arms of Pope Nicolas V., who assumed the Pontificate in 1447.

We have alluded to these Papal arms in consequence of the following passage occurring in the description given of the work by M. Guichard in the *Bulletin de Bibliophile* for 1840, p. 121:

"Les *Mirabilia Romæ* ne contiennent pas moins de 180 pages de texte, chiffre énorme qui pourroit faire douter de l'existence d'une impression xylographique aussi étendue, si les témoignages de Panzer, de Bernardo de Rossi, de MM. Dibdin, Heller, Jacobs, et Ukert, ne s'accordoient tous sur ce point: cette édition est sans date; mais les armes du Pape Sixte IV., qui se trouvent sur le dernier feuillet, indiquent que le livre ne pût être imprimé que sous le règne de ce pontife, c'est-à-dire de 1471 à 1484."

It will be seen that the above description given by M. Guichard agrees with ours, with the exception that the woodcut preceding the last portion of the work in the *Spencer* copy is placed at the commencement of the work; while that on the reverse of the first leaf in the *Spencer* closes the one described by M. Guichard.

Proceeding with the collation of the *Spencer* copy, the text continues as far as the twenty-sixth leaf, thus closing on the reverse of that leaf,

"Com  
stantinopel vnd lîef Rom dē pabst."

Next comes a coarsely-executed design, representing, in the upper part, a priest in a pulpit preaching, and a man on either side holding a lighted taper; while in the lower part is a multitude of persons, or group of followers, with lighted tapers, looking at the *Sudarium*. After this, the text of another portion of the work commences, as in our plate No. III., which, including the woodcut, occupies sixty-six leaves, of which the last page is given, No. IV., in our plate.

Many are the editions of the *Mirabilia Romæ* that were printed during the latter part of the fifteenth and the early part of the sixteenth centuries. In one edition, in the German language, the arms of Pope Innocent VIII. (1484-1492) occur; and in another, the arms of Pope Alexander VI. (1492-1503†.)

\* The cross keys were used at a very early period as a water-mark. We have, in our collection, a tracing of one as early as 1358.

† Bulletin de Bibliophile, p. 1523. *Paris, Techner*, 1840.

# SPECULUM HUMANÆ SALVATIONIS.

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A SERIES OF TWO HUNDRED AND FIFTY-SEVEN ENGRAVINGS ON WOOD,  
WITHOUT ANY EXPLANATORY TEXT.

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BLOCK-BOOK OF THIRTY-FOUR LEAVES.—*Large Folio.*

THE only copy known of this volume is in the library of Mr. Perkins. We much regret we have not again\* had the opportunity of inspecting it, as, at the time we did so, our memoranda respecting it were not made with any view to publication. We believe the copy to be the same as that in the possession of the Marquis of Blandford† at the period (1816) when Mr. Singer published his valuable work on Playing Cards, etc. Under these circumstances, we must content ourselves with giving the description of it from the work of that gentleman (pp. 141-4):

"In the library of the Marquis of Blandford there is a curious series of prints, apparently intended for an edition of the *Speculum Humanæ Salvationis*. They are arranged four on a page, and are printed with black ink, by means of the press, and on both sides of the paper. The number of printed leaves is thirty-three‡, the last of which has but one subject impressed upon it. The number of subjects is two hundred and fifty-seven: they are not accompanied by any printed text or explanation of the subjects represented, but have brief written descriptions, sometimes in Latin and sometimes in German, over each print.

"If rudeness of execution could be received as any testimony of antiquity, these prints might readily be conceived to take precedence of those in the Dutch *Speculum*; and they somewhat resemble in style the cuts of the *Apocalypsis S. Johannis*§. The first print is the fall of Lucifer. Another edition of the *Speculum*, supposed to be printed by G. Zainer, in which the text is executed with moveable types, in

\* I addressed two letters to Mr. Perkins, begging to be allowed to examine the volume; but I regret to add that I have not received any reply to them.

† The volume was evidently not sold, or rather not enumerated in the sale catalogue of "the White Knight's Library," prepared by Messrs. Payne and Foss in 1819. It may have been reserved, and afterwards disposed of.

‡ The thirty-three leaves, with one blank leaf preceding, form three gatherings, the first of twelve, the second of ten, and the third of twelve leaves. The MS. descriptions of the cuts comprise twenty-two sheets.

§ I cannot at all agree with Mr. Singer on this point. I see not the smallest similarity of style.

S. Leigh S.



forty-five chapters, with one hundred and ninety-two vignettes, is described by Heineken\*, and a more ample account of it given by Mr. Dibdin†.

"We are happy to have it in our power to exhibit the subjoined facsimile of one of the prints of this extraordinary volume,—the subject of the marriage of the Virgin Mary. It is rather a favourable specimen of the style in which they are executed.



"The volume which contains these singularly curious cuts was formerly in the collection of the Cardinal de Brienne, and has been described by the Abbé Laire‡. It contains also, as he has noticed, a MS. decorated with rude drawings, intitled, '*Compilatio Librorum totius Biblicæ ab Adam usque ad Christum, a fratre Johanne de Utino ordinis minorum diocesis Aquiliensis;*' who terminates his dedicatory epistle to the Patriarch of Aquileia, thus, '*hanc cartham manu propria in civitate Utini Aquiliensis diocesis, anno Domini mille ccc<sup>o</sup> xliiij<sup>o</sup> de mense Januarii, cum eis figuris conscripsi.*' Laire asserts that this is the original manuscript, and says it is decorated with illuminations, which are not bad considering the time when they were executed. Now it is remarkable that the water-marks throughout the volume, both

\* Heineken, p. 565.

† Bibliotheca Spenceriana, vol. iv., p. 9.

‡ Index Librorum ab Inventa Typog. ad annum 1500; tom. i., p. 4.

in the manuscript above cited, and in the leaves upon which the cuts are impressed, are the same: that which most frequently occurs is the following, marked No. 1.



"Indeed, there is but one other, and that is found only on two or three of the latter leaves of the manuscript part of the volume, where the paper is evidently of a different texture. We have, however, thought it best to have it also copied; and it is here subjoined, and marked No. 2.

"Now, supposing the assertion of Laire could be depended on, and the manuscript in question could be considered of the date assigned to it (1344), we should here have one of the earliest attested specimens of xylographic art. It is evident that Laire had not observed the water-marks, for he says the woodcuts very much resemble those in the *Miroir de l'humain lignaige*, thrice printed at Lyons from the year 1479 to 1483, but that they are much ruder. According to Santander, the water-mark most prevalent in this volume is found on the paper of books printed by Lucas Brandis de Schass, at Lubec, in 1475, and by Rodt and Wenzer at Basle. It is most probable, therefore, that this curious work was the production of one of those artists\*; and we rather incline to the supposition that it may have been executed by Lucas de Brandis, for in the *Rudimentum Noviciorum*, printed by him in 1475, a great number of woodcuts are introduced, many of which resemble, in point

\* Mr. Singer here implies that the *Printers* were the Artists who designed and engraved the cuts. We believe that Veldener is the only printer known who at that early period combined the title of artist with that of typographer; and that the wood-engravings which issued from his press were really the work of his own graver. They do not exhibit his skill as a wood-cutter to much advantage. In making this observation we do not include the woodcuts illustrating the edition of the *Speculum* printed by him. It is a matter of question whether, in the very early state of the Art of Printing by moveable type, the letters were not all engraved by the hand, and not cast. Or even if the letters were cast, whether they did not afterwards come under the hand of the engraver. In the earliest specimens of typography very few letters will be found to correspond *exactly* in face. Hence arises this observation upon a subject I shall have occasion to discuss more fully at the close of my labours.

S. Leigh S.

of style, those in the work we are describing. The motive for introducing a description of this singular xylographic production in this place, was to afford the reader an opportunity of comparing it with the specimens from the Dutch *Speculum*, which are given by Mr. Dibdin and Mr. Ottley. Had the advocates for Harlem stumbled upon anything half so conclusive as the date of the manuscript in this case, they would have urged it as a strong and irrefragable argument in favour of their cause\*. It is possible that copies of this curious work, with a printed text or description subjoined, exist; but no copy of it appears to have been known to Heineken, unless we suppose the German *Speculum*, which he describes as printed by Bernard Richel at Basle, to have been decorated with these cuts. He describes them, however, of the size of playing cards; and it is obvious that those we are describing are larger; but as every day shews us that we are not at the end of our typographical discoveries, we may reasonably hope that some future bibliographer will be enabled to set this matter at rest by finding a copy with the printed text, the date, and name of the printer.

"A work exclusively on these Block-Books, brought forward in an unostentatious form, and facsimiles of the principal ones, is still a desideratum; for as Heineken's work is devoted to other subjects, it could scarcely be expected that he should enter more largely into this curious department of bibliography†."

In no other instance has Mr. Singer entered into a description of any Block-Book; and as we believe his views upon the origin of printing are somewhat different from those he publicly professed at the period of the publication of his work on Playing Cards, we refrain from making any observations upon the account he has given of the volume in question, further than in stating that, if he had not depended upon what Heineken‡ had written respecting the *dimensions* of the designs, and had he examined a copy of the *German* edition of the *Speculum* printed at *Basle*, in 1476, by *Richel*, he would have found that the two hundred and fifty-seven woodcuts which form the volume under consideration, were from the *same*

\* However much Meerman and others of the advocates of the "Costerian" claims might have allowed their patriotism to have blinded their judgment, we feel sure that Mr. Ottley would never, for one moment, have considered the artists employed on this series of wood-engravings worthy to be compared with those who executed the wood-engravings in the Block-Books attributed to Holland or the Low Countries, more particularly in those of the *Speculum Humanæ Salvationis*.

† When I made an investigation of the various editions of the Block-Books as an addition to my literary pursuits, I had not read the valuable work of Mr. Singer; and little did I expect that I should, out of the very few pages of memoranda left by my father, have extended my labours to three volumes. In prosecuting this most agreeable and seductive task, the above passage, from the writings of a gentleman so eminent in the literary world, has much encouraged me; and I must leave others to judge how far I have succeeded in carrying out his desired object.

S. Leigh S.

‡ Here is an instance of how essentially requisite it is for persons to see the originals, and not, unless they have before them accurate facsimiles, to depend upon the descriptions of others.

wood-blocks as those used in that work\*. Also, had he looked at the water-mark in the paper used by Richel, he would have found that marked No. 1 to be similar to that on some of the paper used by that printer; and that the same mark occurred in the paper upon which the designs had been worked off, though of a much smaller size. The paper used for the manuscript portion of the volume contains, for the most part, the same mark as No. 1; the mark of the grapes, No. 2, occurring only in three instances on the paper of that portion of the volume, but not at all on the paper used for the cuts. This fact requires no argument to shew that the paper of the two portions is from the *same* source, and that the manuscript was written *subsequently* to the working of the woodcuts in their present form.

Now it is evident from the fact of the wood-engravings (worked off as they have been by the ordinary press) presenting a *broader face* than in the edition, with text, printed by Richel in 1476, that those printed off *separately* are of a *later*† period. In order to support this opinion we do not think it necessary to add to what we have already said upon this subject, at page 158 of the first part of our labours. In respect to the water-marks, we must refer our readers to our observations upon them generally in vol. iii. We must, however, observe that the MS. bearing the date 1345 has evidently been copied from the original of that date.

On comparing, some years ago, the two hundred and fifty-seven designs in the *form of a Block-Book*, with those in the printed edition, we found that two of them, "*The Return of the Prodigal Son*," and "*The Man who fell among Thieves*," were different; and of the designs of the two Thieves, in the Crucifixion of our Saviour, in the printed edition (the one representing an Angel, and the other a Devil, respectively receiving the spirit of the dying malefactor), the latter *only* has been used in its perfect state for the Block-Book; the angel in the former not appearing, having probably been covered over by a piece of paper after the block had been inked, and before the impression was taken off.

We much regret that, owing to our not having had the opportunity of again inspecting the volume (now in the possession of Mr. Perkins), we are only able to give copies of our own tracings, made many years since, of the two designs first above alluded to; which, though not *accurate facsimiles*, will nevertheless, on comparison, shew the difference in the designs of the same subjects in the MS., and in the edition printed by Richel in 1476.

\* That edition contains impressions of two hundred and seventy-eight cuts, the additional twenty-one arising from some of the wood-blocks having been used over again.

† In illustration of this I find the following description, written by my father many years since, respecting the edition of 1476: "On the 100th page of the text is a cut of the Crucifixion, attended by Mary and St. John. The nimbus around the head of St. John, in the first instance, is perfect; whereas, in the cut that is repeated at the end of the volume (one of the additional twenty-one plates), the radius is broken and imperfect; consequently the edition mentioned by Mr. Singer at page 141 is a subsequent edition to the present, as we there find the radius in the broken state, as in the latter part of the present edition. I would observe also, that the *lines of all the cuts* in this *first* printed impression are *thinner* than those of Mr. Singer's edition (as the wood spreads), are *broader*, by the pressure of the *flat* press: the *contrary* is the case by the operation of manipulation."

## Dat i capittel

## Dat eerste capittel



mulus luntan

ds rijnthoiz ad ymagies claudis; sta

May lucifers val  
Genesis eerste capittel

God sciep der mensche in ghesch  
kenisse nae sinen beelde

Genesis eerste capittel

Ier beghint die spiegel der mensche  
ker behoudenisse Deck soe mach hi daer  
in sien dat hi overmits des vants  
ke droech verdoet is Ende soe si overm  
its der larmherticheyt goods weder  
versoent si Lucifer hier omme ver  
bief hy tegeghen god sinen ewig  
ken sepper ende in enen oghe blifse  
is hivander heereyht der hemelen ne  
der gheweyen inde hellen Ende o  
om deser saken wille soe dacht god  
dat menscheijcke gheslacht te seep

Vanderleijck 1515

pey om dat hi weder in dien we  
derom mecht maken de val wey  
lucifer ende wey sinen ghesellen  
Daer omme die duuel dat ben  
yende alijst den mensche laet h  
de ende hi dacht hem alijst te ver  
leyden totten overteerde de aghe  
bols Ende vercoos daer om een  
een gheslacht wt cents hande  
saryent dat recht oy ghuick en  
de dat ce maechdelijcke heere  
hadt In deser serpente soe ghi



We close our account of this *pseudo* Block-Book with the remark, that, had the woodcuts been taken off by *friction*, in the light coloured material commonly used for the more early Block-Books, even upon paper bearing the same water-marks, persons might have presumed that they had preceded the impressions in the printed work of 1476 by many years.

PLATE LXXVIII. THE FIRST PAGE.

(From a Wood-engraving in our Possession.)

AMONG our collections illustrating the various editions of the Block-Books, we have an impression of a wood-engraving of the first page of an edition in German of the *Speculum*, of which the present plate is an accurate facsimile.

The engraving appears to be a facsimile of an edition with which we are totally unacquainted; nor can we find any account of a corresponding edition mentioned by any bibliographer. It is evidently coarsely copied from one of the four earliest editions; but of the original from which the text in German under the design has been taken, we are unable to obtain any information.

It appears to have been executed by the same hand as copied plate LXVIII. from the *Biblia Pauperum*, and is evidently intended for the illustration of the same work.

# DIE KUNST CIROMANTIA.

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PLATES\* LXXIX. AND LXXX. PAGES III. AND XXVII.

(From a Copy in the Library of EARL SPENCER.)

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BLOCK-BOOK OF TWENTY-SIX LEAVES.—*Small Folio.*

THE *Spencer* copy of this extraordinary and singular production having recently obtained peculiar notoriety (as we shall shortly have occasion to state), we are in some measure induced to regret our determination of not visiting any Public Library on the Continent until after the completion of the task we have imposed upon ourselves—of presenting to our readers minute collations and descriptions, accompanied with facsimiles, of those Block-Books *only* that we have *personally* had the opportunity of examining and comparing.

This remark arises from feeling a conviction that, on a further examination, there will be found to exist two, or even three, distinct editions of the Block-Book in question; and that one is executed in a superior manner to the others. We are induced to believe that the result of a minute comparison of the *Spencer* copy with the one in the Imperial Library at Paris, would shew that the impressions of each are from a different series of wood-blocks. It certainly appears rather absurd that, when we might in a few hours satisfy ourselves upon the point at issue in our own minds, we do not do so. We must, therefore, plead guilty of obstinacy in maintaining our resolution, though we hope the result of it will be, that those who are sufficiently interested in the more early Xylographic Productions (the very root of typography) to read these pages, will have the opportunity of possessing a small supplemental volume, wherein many of the deficiencies (and many there are) that occur in the volumes before them will be supplied.

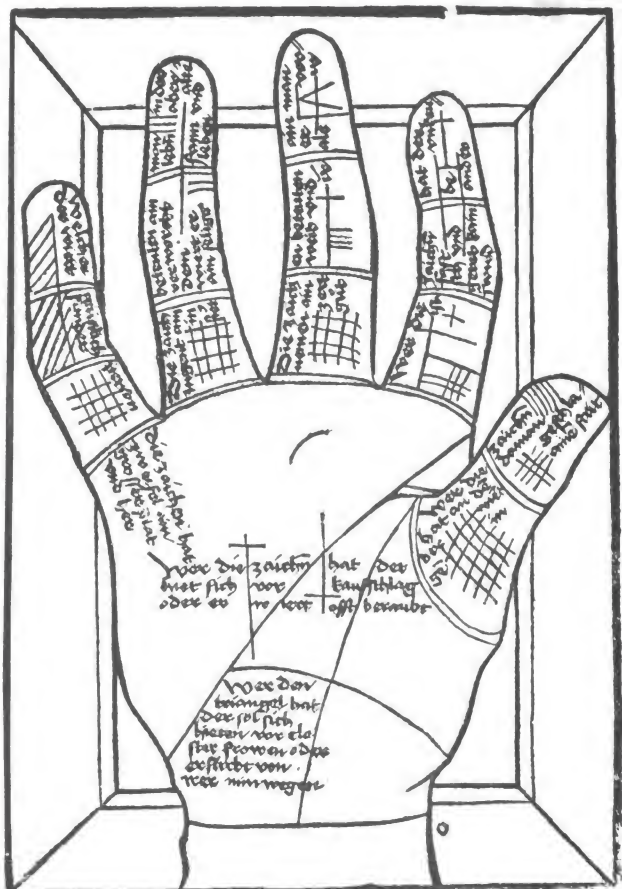
We will now enter into a brief bibliographical description of the *Spencer* copy of the Block-Book under notice. It comprises twenty-six leaves, forming a volume of fifty-two pages, printed on both sides, with the exception of the reverse of the first,

\* Owing to the tracing-paper having been slightly moved from its original position during the operation of making the facsimiles, we find that the plates are an eighth of an inch longer than the originals. See observations, vol. i., pp. 143-4.

**A**n dich die lini des lebens zwischen dem da  
 vnd dem zayger groß ist das bezeit künfftige an-  
 schlahte an mannen vnd an frowen vnsu dar on-  
 der am reutz oder stein das bezeit coenut vnd hat  
 leben in dem alter ist die selb lini oben an dem da  
 ganz das bezaichnet schoungen werden ist aber die selb lini  
 vonden ganz on all freubung das bezeit am vnseligh mensch  
 en. Ist sie aber zerfrenet hin vnd her des selbes reythum vñ  
 gutt vñt zerfrenet es sey dann das ee dem wider stand  
 mit grosser weisheit. Ist die lini des lebens ganz von der  
 rank bis auff die vñcker das ist am zaychen lant lebens  
 künheit vnd kerkheit. Ist sie aber zu kurz die sach kompt  
 selten zu gutt. Wan aber sie gewaltt vñt in zwaistail  
 das bezeit reythum vnd exfusu an dem griff. am O.  
 der manich verliert am aug sind aber der O zwan ee  
 verliert beide augen ist die lini des haupts wol auff  
 gericht vnd ist ganz das bezaichnet am gut opleron  
 wan sie aber ganz durch den berg der händ das be-  
 reit lang leben ist aber die lini zu kurz vnd gar dur-  
 ch den triangel das bezeit am vnterwen besigen wñst  
 en ist die lini des haupts ganz das bezaichnet einen  
 bösen tod. So vnsu gescribn in der ersten hand vnd  
 zayger wie tegliche lini vñ berg vñ ballen in der  
 hand vñ an den finger sey yemur.







zug (apff) angfang

the recto of the second, the reverse of the twenty-fifth, and the recto of the last, leaves, making altogether forty-eight engraved pages, consisting of the engraved ornamental pages at the beginning and end, the introductory page, the page of text as given by us (plate LXXIX.), and forty-four\* pages, each containing the design of a hand. The first and last leaves are worked off so as to form a cover to the volume, the outer coverings being occupied by the ornamental design, the one as the title, and the other as the end of the work. The other twenty-four leaves comprise three gatherings of eight leaves each, of which the first four of each gathering (except the first) bear the signatures respectively [a. i.] a. ii. a. iii. a. iiij.—b. i. b. ii. b. iii. b. iiij.—c. i. c. ii. c. iii. c. iiij.—d. i. d. ii. d. iii. d. iiij.

The paper on which the impressions in this copy have been worked off, is of a peculiarly soft and porous nature, and is remarkable from there being no watermark†. It has the appearance of having been made partly of straw, to which its colour closely approximates.

In the subjoined enumeration of the engraved pages we have endeavoured to convey to our readers some idea of the nature of the work, without in the smallest degree attempting to explain the mysteries of the designs, wherein are contained all the secrets of the Art of Chiromancy.

## LEAF

I. *recto*. An ornamental design, occupying the whole page, of which we subjoin a copy of the upper part, containing above it the title of the work. Our woodcut is taken from a plate in the work of Heineken, p. 479; but which, on re-examining the *Spencer* copy, we find to be less coarse than the original. It, however, answers sufficiently to convey the character of the design.



" reverse. Blank.

\* M. Guichard, *Bulletin de Bibliophile*, p. 193, collates them as forty-two only, and states that there are three pages of text: "Le volume contient donc 2 feuillets de couverture, 2 figures, 3 paragraphes de texte, et 42 mains; le tout a été gravé sur 48 planches de bois." We make from this, his collation, forty-nine engraved pages in lieu of forty-eight, the right number; the error arises from his stating that there are three pages of text instead of two.

† This is also the case with one of the copies (that wanting the first leaf) in the Imperial Library at Paris, a copy agreeing in all respects with that in the Library of Earl Spencer.

## LEAF

II. *rec.* [a. 4.] Blank, no signature.

*rev.* An introductory page, thus commencing,

**D**As nach geschriben buch von der handd hatt zu  
 teütsch gemacht Doctor hartlieb durch bett und hai  
 sung der durchleichtigen hochgebornen furstin frow  
 Anna geboren von praunschweigg pemahel dem tuggt\*  
 reichen hochgelapten fursten hertzog Albrech hertzog zu bairē  
 vnd graff zu Voburg, : das ist geschehen am fritag nach  
 Conceptionis maria virginis gloriosis 1448.

The literal translation of the above is: "The after [following] written Book of the Hand has [was] made German [by] Doctor Hartlieb, through the prayer and bidding of the serene, highborn Princess Dame Anna *née* Brunswick, wife of the virtuous, blessed Prince, Duke Albert, Duke of Bavaria and Count of Voburg: that [this] has come to pass on the Friday after the Conception of Mary the most glorious Virgin. 1448."

After this follow seven other lines, commencing, "*Item so wiss; das du wirst finden,*" etc., wherein the author explains that he foretells the destiny of man by the right hand, and that of the woman by the left. Beneath these lines is a wood-engraving, representing HARTLIEB presenting a copy of his book to his patroness, the Princess Anne, the word "*Hartlieb*" being engraved over the male figure, and "*Anna*" over the female.

Had the impression in the *Spencer* copy been worked off in a clearer manner, we would have given a facsimile of the whole of this page; but as it is so blurred in the printing, we deemed it unsatisfactory to do so. This leaf forms a. i., but it is not so marked.

III. *rec.* a. ii. This is the opening page of the work; and as we have given the whole of it in facsimile (plate LXXIX), no description of it is necessary. It has been taken with the greatest possible care, and though, as before stated, in note, p. 84, the page is longer than the original by the eighth of an inch, we hope it will convey to our readers a very correct idea of the style in which this singular production is executed.

After this follow forty-four pages, each having on it a design of an open hand, on which are engraved inscriptions and cabalistic signs. They commence on the reverse of a. ii., and end on the recto of leaf xxv., the reverse being blank.

\* M. Guichard has it "*tugt*." The word is much obliterated in the *Spencer* copy; but it shews, we think, a double *g*. At the close of the first line, M. Guichard has the word "*halt*" in lieu of "*hatt*." Again, he uses many capitals which are not in the original.

LEAF

XXVI. *rec.* Blank.

*rev.* An ornamental page, of a similar character to that on the recto of the first leaf. The same observations which we have made respecting our facsimile, pl. LXXIX., are here equally applicable.

# Die Kunst Ciromantia



This is the earliest published work on the Art of Chiromancy. Hartlieb is considered by many learned authors\* to have been only the translator of it. They attribute to his pen the German versions of Eusebius and Ovid, the one printed at Augsburg in 1472, and the other, in 1482, at the same place. It is not our intention to enumerate the various other curious books that have been written on this mysterious subject. As, however, M. Guichard† has taken some little interest in referring to those productions, we avail ourselves of his remarks, by subjoining the substance of them.

"Some passages of Job and of Solomon seem to indicate that Chiromancy was not unknown to the Hebrews. In Greece, Aristotle fixed the duration of the life of man according to the length of certain lines on the hand. In Rome, Juvenal says that the women consulted the fortune-tellers in reference to the lines on their foreheads and their hands: a superstition, however, which prevailed still more in the sixteenth century."

"Alexander de Medicis, Duke of Tuscany, having shewn his hand to a Greek, the latter predicted that he would be assassinated. Alexander was killed at an assignation, by his cousin Laurent. Coclès, a celebrated chiromancer, foretold that, on the 24th of September 1504, Barthelmi della Rocca would fall by the sword of a Constable of Hermès Bentivoglio, son of John II., the tyrant of Bologna. It is said that Coclès foresaw the tragic end of Barthelemy, and that he, having told the Constable some days before, that he (the Constable) was on the eve of committing a murder, at the same time warned Barthelemy to arm himself with sword and helmet on leaving his house. The same Coclès foretold to Lac Gauric, the astrologer, his cruel and unjust death. He died under the torment of the rack. Adrien

\* Bulletin de Bibliophile, p. 195.

† *Id.* pp. 187—189.

Sicler, another not less renowned chiromancer, relates that he met at Nîmes a man having a certain mark on his thumb, which indicated that he would perish by the wheel, and accordingly 'cet homme ne peut échapper à la marque fatale, il est roué en 1659.' Jacquin Caumont, a sailor, had a mark of a similar character, and he was hanged. These facts, more or less authentic, related by the chiromancers, have not lessened the number of their followers.

"If the Professors of Chiromancy are now rare, those of former days have left us many works on the subject. Physicians, mathematicians, and philosophers have looked upon it as an art. From the musings of diseased, credulous, and mistaken minds, they have established certain precepts, which however had been read with avidity, so much does human nature desire to look into futurity.

"The great work\* of Adrien Sicler on this subject is one of the most singular. Strange to say, the author dedicated it to Camille de Neuf-Ville, Archbishop of Lyons and Primate of France. Sicler separated the art of Chiromancy into two parts, appropriating the one to Men and the other to Women; a distinction of which he felt the necessity, by judiciously observing that sometimes the same mark in the hand of a man indicated in a woman a totally different meaning; for instance, that which '*promettra la crosse à un homme fera connoître l'adresse d'une femme à filer.*' It may, therefore, be easily imagined, how much at variance the discoveries of Sicler are with those of his predecessors.

"The author of *Liber compoti cum commento*, Lyon, 1492, is one of the first who drew horoscopes from the palm of the hand. The work of Indagine, printed at Strasbourg in 1534, is also very complete, and has numerous and richly engraved cabalistic figures. The celebrated Tacenierius has followed Coclès. Another remarkable work is that of Trichassio da Cerasari, which has been translated into French. From that work and the precepts of Sicler, Salgues and Collin de Plancy have obtained their information.

"The learned Doctor Mart-Ant. Del Rio divides Chiromancy into two kinds, astrological and physiological. Under the latter comes the work of John Hartlieb, from which source numerous other productions have emanated, the chiromancers of latter days borrowing largely from his work, without quoting their authority."

\* "Bartolomei Coclitis Physionomie ac Chiromantie Anastasis, sive compendium ex pluribus et pene infinitis autoribus, cum approbatione Alexandri d'Achillinis."—*Folio*.

Those who are desirous to become acquainted with the various editions of the works on Chiromancy, will find them enumerated in the bibliographical labours of Panzer, Maittaire, Santander, and others. In the "THIRD DAY" of the "BIBLIOGRAPHICAL DECAMERON," by Dr. Dibdin, the author introduces the work of Hartlieb in his usually amusing style, as follows:

"Approach now, 'on the tiptoe of expectation,' and let every eye be strained, and every heart palpitate, while turning over the leaves of 'THE CHIROMANCY OF DR. HARTLIEB.'

'The Doctor he was a cunning man,  
And prophet eke was he,  
For in the palm of either hand  
He coming events could see.'

"A sorry quatrain! which I remember to have heard, or something like it, pronounced upon an itinerant quack and astrologer, habited like an old magician.

"LISARDO. O rare Doctor Hartlieb! I shall desire of you more acquaintance, good master Hartlieb.

"PHILEMON. You shall know him to your heart's content. And mark well, ere you look, that the copy of the 'Doctor's labours now before us is the first and only one which ever came into this country. Heineken, if I remember rightly, mentions but one perfect and three imperfect copies; yet a fifth, perfect, is in the Royal Library at Paris. What a title-page have we here! followed by a portrait of the Doctor himself kneeling before his patroness, the Princess Anne of Brunswick, who is about to receive very courteously the present thus tendered her.

"Opposite, you observe, is a very whimsical woodcut, of the whole of which Heineken has given a facsimile, but by no means faithful, or indicative of the peculiar style of art which prevails in it. Look particularly how extremely defective is the impression of the right hand corner of this oblong woodcut. By examining the right hand corner of the bottom of the last leaf, we observe that the printer's name is *Scapff*, a name 'wholly unknown,' as Heineken has justly remarked. What sprawling, gigantic hands are there, upon the text describing the mysteries of the Hartliebean chiromancy, impressed. Here is a thumb from the last hand in the volume, and the fate which awaits marks like those represented upon it."

With a woodcut of the aforesaid thumb, and a facsimile of the inscription occurring at the foot of the last engraved hand, Dr. Dibdin closes his observations upon the work; though in a note he gives a brief collation of it, at the same time stating that Lord Spencer "obtained the volume for one hundred guineas, it having been *bought in* at a public auction for £120;" adding that, "in the fly-leaf of it, a manuscript observation informs us that 'the present copy is supposed to have been surreptitiously obtained from the Imperial Library at Vienna, when the French army was in possession of that capital. It was purchased of a general officer, who

employed an agent for the purpose of vending it, in order to conceal his own name. On collating it with the one in the Royal Library at Paris, the present is found to be perfect: only the third leaf, which, in the present copy, is properly placed opposite to that representing the author and the Princess Anne of Brunswick, is, in the Parisian copy, improperly introduced at nearly the end of the work."

In some copies of the Block-Book under consideration, the name at the foot of the design of the last hand is as follows,

## **iorg schapff zu augsburg**

On reference to our facsimile, plate LXXX., it will be seen that the name in the colophonic inscription is there spelt "**iorg scapff**." It is very evident, from the measurement of the two inscriptions (see facsimiles), that the difference between the two is not confined merely to the variation in the spelling of the first two words.

It has hitherto been considered that the whole of the existing copies of Hartlieb's Chiromancy have been worked off from the *same* series of wood-blocks, the name at the close presenting the only variation in them. We are, however, very much inclined to believe, as we have before stated, that if the copies were examined carefully, page by page, they would turn out to have been worked from different wood-blocks. We availed ourselves, while writing our observations upon the work of Hartlieb, of the opportune visit of a friend to Paris\*, to enable us to obtain certain notes respecting the two copies of the work in the Imperial Library in that city. From him we learn that the copy, wanting one leaf, corresponds with that in the library of Earl Spencer; and that the paper on which it is printed is of a thin texture, brown in colour, and without any water-mark. Also, that in the other copy, which has the name "*iorg schapff*," the impressions are all "of a uniform colour, a good black; and that the paper is much better, crackling like writing paper (some of the leaves bearing water-marks), and, doubtless, a different *tirage*, except the first and last leaves, which are in both copies of a deep straw tint. The impressions are also much sharper and better."

With the assistance of the information given by M. Guichard† we are enabled to enumerate the various copies of the work that are known to exist:

I. THE LIBRARY OF EARL SPENCER. A complete copy. It is said to have been, as before stated, surreptitiously obtained from the Imperial Library at Vienna, when the French army was in possession of that capital. It is singular, however, that Heineken, who has noticed other Block-Books in that library, should have made no mention of this copy.

\* Mr. Boone of Bond-street, who was proceeding to Paris at the time.

† Bulletin de Bibliophilie. *Paris*, 1840, pp. 195-6.

II. THE IMPERIAL LIBRARY AT PARIS. A complete copy, obtained about fifty years since, together with the Boccaccio of 1471, for three thousand francs. It bears the name "*iorg schapff zu augspurg*" at the foot of the design of the last hand. The paper on which the copy is printed, is of a very superior quality to that used in the *Spencer* copy, as we have had occasion to notice.

III. IN THE SAME LIBRARY there is a copy, (wanting the first leaf) similar to that in the *Spencer* collection. It is also printed upon a coarse paper without any water-mark. M. Guichard believes it to have been obtained from the Public Library at Munich.

IV. & V. THE PUBLIC LIBRARY AT WOLFENBUTTEL contains two imperfect copies.

VI. THE PUBLIC LIBRARY AT WINHAG. Heineken, p. 482, states that the copy wants two leaves, and that the designs of the hands are coloured.

VII. THE PUBLIC LIBRARY AT MEMMINGEN. Heineken, p. 482, observes that this copy differs from the others, inasmuch as on the reverse of the last occurs the design of a hand; and that the name of *Schapff* does not appear on it, nor have any of the leaves signatures or titles ("ni titres"). We presume, by this expression, that the copy does not contain at the commencement or end either of the two ornamental designs with the simple title of the work, "*Die Kunst Ciromantia*," at the top. Furthermore, he adds, that the copy altogether is printed with a greater degree of care, having the appearance of another impression, though worked from the same wood-blocks ("me paroît être une nouvelle impression, avec les anciennes planches").

M. Guichard states, that, in the year 1785, a copy was in the Public Library of Ratisbon; that Heller mentions a copy as being formerly in the Convent of Tegernsee; and that Panzer also possessed an imperfect copy of the work.

M. Gancia of Brighton informs us, that, in 1848, he had a copy, which he sold to Lord Vernon. We only obtained this information while this sheet was in the course of printing. Had we been aware of it earlier, we would have sought the loan of the volume, in order to have compared it with the *Spencer* copy, as it is one of those with the name of the engraver or publisher spelt as stated in the preceding page.

Without further information it is impossible to state which of the above copies bears the name "*irog scapff*," and which "*iorg schapff*," the latter being, we presume, the right spelling of it. If all the copies had been worked from the same blocks, a careful examination of the various breakages in the borders and other portions of the engraved pages, would decide at once as to their priority, whereby we should learn whether the name wrongly spelt was an error of the engraver in the first instance, and corrected in the latter copies. At all events we may come to the conclusion, that, if the copies with the name "*irog scapff*" were worked off first, he was not the engraver of the wood-blocks, as the variation in the name does not appear to arise from the not uncommon practice of a person spelling his name occasionally in a different manner.



We think it will ultimately be found, that those copies with the name of George Schapff spelt correctly, are of the original edition, and that the others are a series of blocks copied from them; and that the errors in the name have arisen from the ignorance of the artist employed. If such turns out to be the case, and that the copy in the Public Library differs from all others seen by Heineken, we shall then have *three* distinct editions of the work.

In commencing our notes upon the Chiromancy of Hartlieb, we stated that a notoriety has been lately given to the copy in the library of Earl Spencer. It thus arises: The Rev. Dr. J. Richardson, a gentleman who has been connected with the "*Times*" newspaper for nearly forty years, has lately published his "*Recollections, Political, Literary, Dramatic, and Miscellaneous, of the last Half Century; containing Anecdotes and Notices of persons of various ranks, prominent in their vocations, with whom the writer was personally acquainted.*" As may be supposed, it is one of the most extraordinary publications of its kind that has appeared for many years. The particular position held by Dr. Richardson on all public occasions brought him into frequent and friendly intercourse with most of the leading men of the day—rich and poor, high and low. Whether the numerous anecdotes related by him have been drawn up from memoranda made at the time, or whether he has recently written them from his most wonderfully retentive memory, we know not. Certain, however, it is, that those who derive pleasure from the perusal of the "*great deeds*" and "*misdeeds*" of the "*notorious*," will find a fund of entertainment in the "*Recollections*" of the Reverend Author.

Many of the characters illustrated lived long before our time, though rendered familiar to us by hearsay: a kind of traditional information that sometimes leads to grave mistakes. Such appears to have been the case with Dr. Richardson when, alluding to the imposture of W. H. Ireland in deceiving Dr. Parr, he wrote: "This Ireland is said to have made no less a fool of Lord Spencer, the great book collector, who purchased, as a genuine 'Block-Book,' an ingenious imitation in India ink, or sepia, or some such preparation, of a work called 'Chiromancy,' or the art of telling fortunes by the lines of the hand; for which piece of rubbish his Lordship, I believe, paid a hundred and odd guineas; and it is now, or was some time ago, to be seen in the collection at Althorp, carefully preserved from contact with the profane atmosphere beneath a glass case on the library table."

A circumstantial and well-told anecdote is this! a story calculated, even with those most unlearned in bibliography, to reflect on the knowledge and judgment of one of the most astute philobibliists that ever lived. The Right Honourable George John Earl Spencer not only founded and formed one of the most wonderful libraries in the world, but he loved his Books, and he lived amongst them. Most truly might he exclaim, while enjoying his "*Incunabula*,"

"THE LIFE WE LIKE, WITH THOSE WE LOVE."

To the liberality of the present Lord Spencer we are indebted much. Not once, nor twice, but thrice, has his Lordship permitted the whole of the Block-Books in that noble library at Althorp to be brought up to London to aid us in our investigations. We thus had the opportunity of carefully examining the book in question; and great, therefore, was our astonishment at reading the statement made respecting it. Having the pleasure of being personally acquainted with Dr. Richardson, we did not hesitate at once to address him in the following terms:

Dear Sir,

The Woodlands, Norwood, Surrey, June 19, 1855.

After reading the statement made by you in the second volume of your "Reminiscences," p. 164, respecting the Block-Book of Hartlieb's Chiromancy in the library of Earl Spencer, I immediately, through Mr. Appleyard\*, made application to that nobleman, that the book in question should again be brought to London for my re-examination, because, at the time (a few months since) I had some facsimiles made from it for my forthcoming work, I saw nothing in that volume that could lead me for a moment to suppose it to be a *forgery*, or rather an imitation of the work of Hartlieb by the hand of the unprofitably ingenious William Henry Ireland, of Shakesperian notoriety.

Consequently, on Thursday last, I most carefully re-examined the whole of the volume; the result of which is, that, in my humble opinion, there must be altogether some mistake in the information upon which you have founded the statement related by you.

The volume in question is one which has been executed by the press, in the usual printing ink of that time, and upon paper which will not bear the application of any "preparation of India ink or sepia" without its running, as on blotting-paper. It is, in fact, as genuine a printed production as is the "*Times*" newspaper. I will not occupy your time by entering into the various typographical points connected with the book, with the view of proving its genuineness. I feel sure that you are the last person who would willingly allow any statement to be circulated, that can in any way be calculated to disparage the contents of so important a library as that formed by the late Earl Spencer.

All men are liable to be deceived; and in the present day, when the forgery of Historical Documents, Autograph Letters, and Antiquities, is made a *professional occupation*, it becomes absolutely necessary to examine such objects with a suspicious eye; though, at the same time, it behoves one not to allow the mind to be led away by prejudice, or by the dictatorial opinions of others.

\* While revising this sheet, it is with much regret I record the death of this most amiable man; such having been announced to have taken place suddenly, during the last few days, at Walmer, where Mr. Appleyard had gone to enjoy his annual relaxation from official duties. *September 12, 1855.*

It may have happened that W. H. Ireland was in some way or other connected with the party who obtained the book from the officer who stole it from the Imperial Library at Vienna, whence the volume is stated to have been purloined. I will endeavour, before I write the few observations I may have to make upon the work of Hartlieb, to obtain some information respecting the copy in question; and, should you be able to give me the details upon which your statement was founded, I shall feel very greatly obliged.

Believe me, dear Sir, most faithfully,

S. LEIGH SOTHEY.

THE REV. DR. RICHARDSON.

In answer to the above, we received the following:

"Times Office, July 6th, 1855.

"Dear Sir,

"I would have answered your letter before, but I have been absent from London.

"I much regret that anything in my book should have given you any annoyance or trouble. I believe your book will be read by a class of readers who will never see mine, and *vice versâ*, and consequently that my notice of Lord Spencer's Block-Book will in no way affect its merits. I heard the assertion as to its fabrication from the late Gordon Urquhart, Esq., of the Navy Pay-Office, a book collector, and a particular friend of Ireland, with whom he was concerned in several book transactions. Of course I tell the story as it was told to me. What you have done, I admit, will establish its genuineness.

"With my best wishes for you, I am very faithfully yours,

"JOHN RICHARDSON."

We feel it to be quite unnecessary to bring forward various points in order to prove the genuineness of the book in question. We only mention the fact, that one of the copies in the Imperial Library at Paris is printed upon paper of a similar texture; but, what is more remarkable, it has not, as is the case with the paper used for the impressions in the *Spencer* copy, any water-mark.

Dr. Dibdin has informed us that the volume was obtained by Lord Spencer for one hundred and twenty guineas, it having been bought in at some sale; and further, that a manuscript note therein records its having been purloined from the Imperial Library at Vienna. Now, on inquiry, we find that the volume was sold, May 20, 1815, by Mr. Christie, with a "Collection of Rare Books formed by a Gentleman on the Continent." On referring to the sale catalogue preserved by Messrs. Christie and Manson, we see that it was, when offered, bought in for one hundred and nineteen guineas; and further, that *immediately* after the sale (as the entry proves), the name of Lord Spencer was inserted in the sale catalogue as the purchaser of the book for *one hundred* guineas.

Here is at once a clear proof that the said W. H. Ireland, of Shakesperian notoriety, had nothing whatever to do with the sale of the book to Lord Spencer; and the account books of Messrs. Christie shew that the volume belonged to a Mr. Coxe, with whose collection it was sold. We will not enter into the question of the book having been stolen from the Imperial Library at Vienna, further than that we have our doubts of its ever having been in that collection. Dr. Richardson informs us, that he obtained his information respecting it from Mr. Gordon Urquhart, a man equally notorious\* in his way as Mr. W. H. Ireland; and his refinement of taste was not such as to lead us to suppose that he knew much about Block-Books, or books at all, though styled a "Book Collector." The anecdotes related of him by Dr. Richardson are not very creditable to his taste. The probability is, that on some joyous occasion the said W. H. Ireland and the said Gordon Urquhart concocted the story, and imposed upon the credulity of their companion!

We have never heard that Mr. Urquhart extended his eccentric pursuits to the enjoyment of literature and books; nor was his collection of "*halters*" enriched and illustrated with the reports of the trials, dying speeches, confessions, and such like, of the malefactors, in the same way as that of a late distinguished Baronet, whose collection of such documents, if report be true, is the most extensive that has ever been formed.

\* "He was a man well known some thirty or forty years ago, as one of the principal supporters of the 'prize-ring,' being the contemporary and companion of Captain Barclay, Berkeley Craven, Sir Henry Smyth, Tom Griffiths, Jackson, and others of sporting celebrity. He was also remarkable for a similarity of tastes with the celebrated George Selwyn. That gentleman, it is known, never missed attending the execution of a criminal; and was, on one occasion, at an execution at Paris, treated with singular marks of respect by the Functionary who presided on the scaffold. Mr. Urquhart did not attain to such distinction; but at Newgate and Horsemonger-lane he was understood to have the *entrée*, and considered to be a privileged person. He carried his eccentric *penchant* for everything connected with the last moments of the unfortunate culprits so far, that he invariably procured from Jack Ketch the halters by which they were strangled, which he carefully preserved as mementos of the instability of human existence, and the reward of crime. He possessed a curious collection of those dreary documents, and obtained a notoriety by this pursuit of which he was not a little proud."—*Recollections*, vol. ii., p. 40.

## ANTIQUARIAN AND LITERARY FORGERIES.

EVERY man has his hobby! We have had many, some of which we have nearly ridden to the death, but our present will, we hope, carry us safely through the Low Countries and Germany, without our provoking the laughter which attended the far-famed Edmonton equestrian, Johnny Gilpin, or being considered an illustration of the old saying, that "every man is mad upon one subject or another."

To shew, however, that our hobby is not unmanageable, we will for a short time rein him up, and rest from our xylographic labours, while we record our humble opinion upon a few points in connection with Dr. Richardson's letter, in our reply to which (p. 93) we have made particular reference to a system of forgery that has been carried on for many years for the purpose of imposing upon the credulity of the collectors of what some are pleased to call the "*Rubbish*" of olden times.

Our remarks upon the subject referred to will be classed under the four heads of

## FORGERIES, COPIES, IMPOSITIONS, and ERRORS OF JUDGMENT.

COINS and MEDALS furnish us with some of the earliest instances of Forgeries. Many early Greek and Roman coins are those which are termed "*plated*." These, however, can scarcely come under the denomination of forgeries, because they are believed by many learned Numismatists to have been struck, at the period, from the original dies, and probably for the purpose of exchange with foreign countries. They may however have been circulated as forgeries are at the present time.

Very different are the Roman gold coins known as the "*BEKKER FORGERIES*." These are struck from dies engraved in a style of art rivalling the work of the ancients. Many of the types are of ideal composition, and many are taken from known types. The object of these was to deceive the numismatist, and for a time they did so very successfully. We believe, that, in the first instance of their issue, the most experienced eye was deceived, and the coins were received into the cabinets of the most distinguished connoisseurs without exciting the smallest suspicion as to their genuineness. The dies from which these beautiful works of art were struck, are, we believe, still in existence, and a descriptive list of them has been printed\*. Numerous also are the dies that have been engraved of Greek, Roman, Saxon, English, and other coins. Some of the large Roman medallions in brass are remarkable for their good work.

Two of the most successful engravers of those dies representing the early coinage of this country were Mr. White and Mr. Emery. Among others of the forgeries by the

\* Sestini was the first publicly, in 1823, to denounce some of these forgeries. Mr. Curt, the enthusiastic numismatist, informs us that impressions of them can always be obtained, and that the dies have been for sale for many years; also that Bekker published a list of the coins he had manufactured, amounting at that time to nearly three hundred, but since proved to be, by M. Pinder, keeper of the coins at Berlin, to be above three hundred and thirty!

latter, was the gold Rial of Mary ; and so well is it executed, that it deceived the late eminent collector Mr. Cuff, and others equally acute in their judgment. We do not profess to much knowledge in these matters, but the *tout ensemble* of the coin, its sharpness and its peculiar colour, led us at once to question its authenticity, though at the same time we acknowledge that we were then aware of its existence as a forgery. Not so with Mr. Cuff and others, to whom it was brought for sale as a recent "find," with the view of aiding the deception.

After what we call *Forgeries of Coins*, follow *Casts*, which come under the denomination of *copies*. These have been, and are, manufactured to a great extent, with the view of deceiving the traveller. The dealers in these all over the Continent soon discover the extent of the numismatic knowledge of their customers, and how far they may impose upon their ignorance. The trash that is, we believe, manufactured even in this country, and exported to Turkey, Greece, Rome, and elsewhere, to supply the demand of the English travellers, is almost beyond belief. Persons going to the East are often desirous to exhibit their antiquarian knowledge in the purchase of all kinds of works of art, bringing back with them what they term a "very valuable and choice collection." They are perfectly astonished at being told that the greater portion of their numismatic treasures are forgeries and casts; and when they learn that many of them are of English manufacture, exported from this country for the purpose of imposition, the travelling community reluctantly allow that they have been cheated.

All these circumstances have produced a general want of confidence, which has been increased by the fact that, occasionally, the most eminent men, men who have been publicly distinguished for their profound knowledge and judgment, have been unable to decide whether a coin is false or not. We have seen, and do see, remarkable instances of this fact. We will only record three cases. At the sale, in 1842, of the collection of coins formed by the late Dr. Nott, was a gold coin of *Campania*. Doubts were thrown out as to the genuineness of that coin; upon which the late Mr. Thomas, whose eye and judgment at that time were not impaired by age, determined to purchase it at any cost. He bought it, *sub rosa*, for £42 15s. On the subsequent dispersion, in 1844, of his collection, that identical coin was described as "*false*" by our friend Mr. Burgon, whose knowledge and judgment in the early coinage of Greece has always been considered, and is, unrivalled. His decision, however, on that occasion did not meet with the unanimous consent of others, whose practical experience and increasing knowledge justified them in questioning the infallibility of their senior in the study. Accordingly the coin, which as a forgery was not worth more than its weight in gold, produced the sum of £41 10s., having been purchased by Mr. Curt for the private cabinet of the late M. Rollin. The coin had originally been sold by Signor Campranesi, of Rome, to Dr. Nott, and is now in the cabinet of one of the most distinguished numismatists in Europe!

Another instance of the difference of opinion among the learned, which we notice from among many that we could enumerate, occurred some few years since. In the collection of Mr. Steuart, a distinguished antiquarian and numismatist, were three Persian Medallions, in silver. Various were the opinions as to the authenticity of these coins; and on placing them side by side, for the opinions of three persons whose authority on such matters was looked upon as good, we found that not one of them agreed with the other; thus leaving us in the position of—

“Who shall decide when Doctors disagree?”

Aye, there's the rub! H., B., D.\*!—Not we three?

Again, we believe it to be the opinion of many eminent numismatists, that all the known *gold Didrachms* or *Staters of Athens* are forgeries, even in the face of their having been all struck from different dies, and being as nearly as possible of the same weight! There were two of those Staters in the collection of the late Mr. Thomas, the one producing £30 10s., and the other £22. Both these coins are looked upon by some as false, while Mr. Burgon writes: “These two coins may be safely regarded as of undoubted authenticity. So much doubt and mistrust as to the existence of genuine gold coins of Athens have been caused by the statements of Eckhel and others, in print, as well as by the works of modern falsifiers, that this remark may perhaps be useful to distant collectors†.” Such is the confident opinion of one of the most learned numismatists in Europe.

Campania false, but Athens right!

Judgment reversed,—revolving sight!

Though we may not be considered as qualified to give an opinion upon such matters, yet we have always looked upon those coins of Athens as genuine.

ANTIQUITIES. The warehouses of the dealers on the Continent, and even in this country, abound with forgeries of every kind of antiquity: no matter whether Etruscan, Egyptian, Greek, or Roman, all are produced with wonderful accuracy by the skilful hand of the cunning sculptor and mechanic. One of the most remarkable forgeries that has taken place during the present century, was a collection of Etruscan Ornaments in gold, which was sent (as has been stated) from Genoa‡, in separate specimens, to this country a few years since, duplicates being contemporaneously dispatched to Berlin, Paris, and St. Petersburg. The agent selected in England to impose upon the credulity of the antiquarians was one Giovanni D'Athanasii§, a

\* Three learned numismatists.

† Note on the two gold Staters, see Catalogue, by Mr. Burgon, of the Thomas Collection of Coins, p. 202.

‡ We have reason to believe that the collection was made in London.

§ GIOVANNI D'ATHANASII, now no longer groaning under disappointment and misery in this stage of human transition, was a remarkable man. Whether as an *employé* of Consul Salt under Belzoni (who was no more or less, ere he was patronised by Mr. Salt, than a common juggler, among whose feats was to “cut a man's head off and put it on again!” see Willis's *Current Notes* for 1851, p. 23, where one of the bills of his performances in Cork, in 1812, is reprinted), or as the successor to Belzoni in the superintendence of the numerous excavations

Greek, more generally known to all who, during the consulship of Mr. Salt, and for some years after, visited the shores of Egypt, under the more peculiar servitudinal

made at the expense of Mr. Salt, Giovanni D'Athanasì was the greatest "PURVEYOR" of EGYPTIAN ANTIQUITIES of his day. Almost the first collection of the ancient relics of Egypt of any consequence, that was brought to this country, was formed by him in partnership with Consul Barker. The collection was sold in Wellington-street in 1833; and with it was sold an extraordinary manuscript, which was purchased in Egypt by Giovanni D'Athanasì for a few shillings, and which sold for nearly £300. The manuscript comprised a series of eighty-six miniature paintings, representing scenes from Biblical History, supposed to have been executed about the time of the Crusades of Richard I. and Henry III. of England. The volume is now in the Bodleian Library, in the celebrated DOUCE COLLECTION. The collection also contained no less than fifteen perfect PAPYRI, Manuscripts detailing the sacred rituals of the Ancient Egyptians, and ornamented with designs of funeral and other religious ceremonies of the Egyptian Priesthood. These Papyri were, on their arrival in this country, in an unopened state, and consequently their contents not known. It so happened that my brother, Captain Sotheby (of the Honourable East India Company's Service) was at this time on his furlough from the East, and being a man of some little ingenuity, he succeeded in unrolling and laying down on linen the whole of these manuscripts, the result of which added much to their interest, historically and pecuniarily. Reverting, however, to Giovanni D'Athanasì, in 1835 he accompanied the celebrated SALT COLLECTION of Egyptian Antiquities to this country for sale: a collection, however, entirely formed by D'Athanasì, in partnership with Mr. Salt, during the years 1825, 1826, and 1827; Mr. Salt's previous collection, formed under the superintendence of Belzoni, having been sold in 1824 to the French Government for £10,000.

It may be considered somewhat irrelevant to the subject of this work to record any particulars of so totally different a character. The Antiquary, however, is allowed a wide field for his researches. Bibliographical and Archæological pursuits go hand in hand; and few are there of those who take the smallest interest in the wonderful relics of the Pharaohs who have not heard of poor "Yanni." It is a melancholy fact that this man died from the want of the common necessities of life. The coadjutor of Belzoni,—the much beloved *employé* of Mr. Salt,—the man under whose hands a very great portion of the Egyptian Antiquities that adorn the Museums of England, France, Berlin, and other places, have been discovered,—the man familiarly known as the "*Rogue Yanni*" to those who, during his sway on the Nile and amidst the Pyramids and Tombs of the Pharaohs, visited that patriarchal land, was a source of vital assistance and domestic comfort,—the man whose essential aid to such travellers ought never to have been forgotten, and could never be repaid. Yet this man died as a pauper, and was so buried! I record this fact, not with the view of casting the slightest blame upon those who had during their travels in Egypt derived much assistance in their pursuits, and were oftentimes aided in the very means of their existence in a foreign, distant land; but rather as a mark of the pity and regard I entertain for the memory of this unfortunate man. Though a sufferer to a very large amount by the failure of his speculations in the purchase and sale of antiquities, yet I could not but feel an interest in his melancholy position. During the preparatory works in the Egyptian Court of the Crystal Palace at Norwood, I applied to Mr. Owen Jones with the view of getting him some employment, that gentleman having known him during his sojourn in Egypt. Mr. Owen Jones at once, as a means of saving D'Athanasì from starvation, offered him, through me, a temporary situation of a ginea a week. But, alas! the evanescent hope of regaining his position; the unfortunate feeling that his plans for the removal of one of the Obelisks of Luxor to this country would be adopted, and his national pride (for he was a Greek) induced him to refuse the very means of prolonging his earthly career. I was dangerously ill at the time of his decease, and it was not until some months after, that I found a letter from him on the occasion of his having received some trifling assistance a short time previous. Sad is the following memorial of one who, in the time of need, has oftentimes rendered, to the great in title, to the artist, and to the sick and weary traveller, such assistance as at the time no money could repay.

"Carissimo Amico,

"18 Settembre, 1854.

"Sono dieci giorni che mi trovo al letto: ho perduto tutto il mio sangue; non ho un amico che venghi a vedere se sono vivo o morto! mi manca tutto!

"Caro Signore, non credo che ci vedremo più su questa terra: addio per sempre, mio Signor Sotheby, addio al Signor Wilkinson, e pure al loro commesso il Signor Hodge.

"AL SIGN. SOTHEYBY."

"GIO. D'ATHANASÌ."



name of "*Yanni*." From all the circumstances connected with that transaction at the time, and to the final sale by auction\*, in May 1843, of the objects† at Messrs.

\* These were sold by "order of the Sheriff of Middlesex;" and stated on the title of the catalogue to have been "*brought from Italy by Signor D'Athanasii*."

† We subjoin a note of the various objects, as enumerated in the sale catalogue, and the prices they produced:

Lot	Oz. dwts. grs.	£	s.	d.
1 A necklace, with pendants representing heads of Medusa set with garnets		2	10	0
2 A ditto, with lozenge-shaped links, with pendants set with garnets		4	10	0
3 A ditto, with barrel-shaped links and pendants representing heads of Medusa		6	6	0
4 A ditto, oval links with pendants, heads		5	5	0
5 A ditto, with pendants representing the heads of Minerva		4	5	0
6 A ditto, fillagree work, with ear-rings to match		4	10	0
7 A ditto, with pendants representing heads of Medusa		12	5	0
8 A chased ring with masks	0 5 6	3	15	0
9 A pair of fillagree ear-rings, serpent heads with ruby eyes	0 8 12	2	5	0
10 A pair of ditto ditto ditto	0 15 18	4	0	0
11 A pair of ditto ditto ditto, double-bodied birds with garnet pendants	0 12 0	2	10	0
12 An Egyptian brooch	1 13 12	6	10	0
13 A pair of beautifully wrought armlets, in morocco case	2 8 6	13	0	0
14 A pair of armlets, and a fibula in shape of a bird	2 8 5	7	10	0
15 A necklace, with three bullas, in morocco case	3 9 15	19	10	0
16 A stand for a lachrymatory, in morocco case	0 14 13	4	6	0
17 A ditto ditto ditto	0 15 0	4	10	0
18 A circular box (cista mistica) with embossed figures of Bacchus and Ariadne, in morocco case with glass shade	1 9 11	20	0	0
19 A patera, with four chariots, in morocco case	1 6 14	11	0	0
20 A tripod, with ram's heads	1 12 16	8	8	0
21 A patera, with embossed animals in the interior	2 6 6	11	11	0
22 A conical shaped vase with embossed figures, warriors	2 19 0	13	0	0
23 A tazza, with embossed figures in the interior	3 10 8	13	0	0
24 A cineraria, with embossed animals	4 7 11	29	8	0
25 A rito (griffin's head)	2 18 0	16	0	0
26 A patera, with chariots in the interior	4 3 10	13	13	0
27 A one-handled cup, with two chariots	3 4 4	16	16	0
28 A two-handled amphora, with embossed figures	4 1 14	31	10	0
29 A patera, with sacrifice inside	3 8 0	12	0	0
30 A waistband, with embossed figures, mythological subjects	4 8 15	18	18	0
31 A diadem, with embossed figures, human sacrifice	4 17 0	25	0	0
32 A ditto, Apollo with his car	4 3 7	16	0	0
33 A ditto, two figures before an altar	3 10 15	12	0	0
34 A tripod, with circular box and cover, with two embossed figures sacrificing before an altar	7 13 12	34	0	0
35 A circular box, with embossed figures, gymnastic exercises	3 13 6	15	10	0
36 A circular box and cover, with embossed figures of Bacchus and his nurse	3 15 8	19	0	0
37 A ditto, Achilles receiving his armour	5 0 12	26	5	0
38 A circular vase, with embossed figures, Bacchanalian subjects	7 16 6	28	15	0
39 A circular two-handled vase, Cupid and Psyche in the interior	8 4 0	34	0	0
40 A sarcophagus, with embossed figures, and cover, with a crouching figure on the top	9 19 4	50	0	0
41 A pair of gravees, embossed in scrolls	12 14 16	50	0	0

Forster's, we feel convinced that G. D'Athanasî was ignorant of the fraud that was being practised upon the antiquarians of this country. He was himself deceived. This cannot be wondered at; for, however much knowledge and experience he may have acquired in the antiquities of Egypt by his excavations, those of ancient Etruria were almost unknown to him. Speculating, among other of his unlucky ventures, in those exquisitely formed and elegant accompaniments of the funeral appointments of the Etruscans, the VASES, G. D'Athanasî had been ruined. The consequence of this was, that an Italian, named Castellari, finding how easily he was imposed upon in respect to such works of early art, adopted the bold scheme of manufacturing a collection of objects in gold, in imitation of the ornaments found in the tombs of ancient Etruria. This Castellari (now dead\*) was a most ingenious man: he had been employed by Signor Campanari and his brother (now in England) to repair and to restore Etruscan vases, and was frequently engaged by Mr. Samuel Rogers in mending objects of antiquity. He was also constantly in the studio of the late great medallist, Signor Pistrucci. These circumstances, and other opportunities of a similar kind, much assisted him in the execution of his forgeries. We believe, however, that he was not alone in the transaction, but that he was aided by others well skilled in antiquities.

Having succeeded wonderfully well with these forgeries, Castellari took two or three of them to Giov. D'Athanasî, stating that they had been consigned to a friend of his, having been discovered in a tomb just opened in Italy; but injoining the greatest secrecy, as it was necessary, he said, that they should be smuggled away one by one, because, should they be discovered, they would be seized, as being too important to be allowed to leave the country. Giov. D'Athanasî related to us this fact, and brought to us one of the articles, at which we were perfectly amazed, and did not for one moment doubt its authenticity. We believe that he took or sent that same piece to the British Museum, when, after undergoing the most minute scrutiny, its purchase was declined; though, at the same time, we are not aware, that, in doing so, the authorities informed Giovanni D'Athanasî that it was a forgery!

We now learn that one of the gold Pateræ, and a small casket, were made up from two objects formerly in the collection of Signor Campanari, Castellari having obtained casts from the moulds of them made by Signor Pistrucci. The original of the Patera is in the British Museum. It is in bronze, the upper part ornamented with figures in relief. One of these was manufactured in gold, and sold to the late M. Rollin, the eminent antiquarian at Paris. On being shewn to the Duc de Luynes he immediately recognised the figures as corresponding with the bronze Patera from the Campanari collection. Whether this fact led to the discovery of the whole being forgeries, we know not. We, however, are not surprised at our friend Mr. Hertz

\* He died in Egypt, whither he had been sent by Giov. D'Athanasî to look after some property he had left at Thebes.

having been equally deceived with M. Rollin ; indeed, it may be fairly stated, that, though the purchase of one of the pieces had been declined by the antiquarians at the British Museum, these forgeries no doubt deceived everybody else, and, among others, the most distinguished and adventurous Lady Antiquarian in the world, Mrs. Hamilton Gray. We quote her opinion of them, as given in her "*Tour to the Sepulchres of Etruria*," published in 1841 (App. p. 537): "I cannot think that I have done justice to Vulci, or to the remains of Etruria, without mentioning that the most beautiful objects in gold, of Etruscan art, which I had ever seen, are at present in the possession of Mr. Hertz, 11, Great Marlborough-street, London, and that the greater part of them came from the sepulchres of Vulci. *Some persons doubt their genuineness; but I think that no one intimately acquainted with Etruscan mythology and Etruscan style of representation, can have a suspicion upon the subject.*"

ENGRAVINGS. Many are the lovers of Paintings, who, having the means but not the space to indulge their taste, by adorning their walls with the original works of the Great Masters of early times, are content with Engravings, a large collection of which may be comprised in a small compass. In those they are enabled not only to study the design of the Painter, but also to admire the skill of the Engraver. In this pursuit, however, the Amateur, after devoting a number of years to the formation of a collection of Engravings of the Parmigiano, Raffaele, Rubens, Albert Durer, Rembrandt, and other Painters of the various schools, frequently finds, to his mortification, that his portfolios contain some of those well-executed *copies* of the more rare and beautiful engravings from the works of these Masters: engravings which he had previously looked upon as brilliant impressions of the originals. Marvellously exact copies of the works of the Earliest Engravers have from time to time been made: some with a view of deceiving the uninitiated; others executed, as a matter of study, by the hand of the Amateur, and many published extensively *as copies*. They are not confined to any particular school. Numerous are the almost facsimile copies of the engravings by Marc Antonio Raimondi, Israel van Meek, Lucas van Leyden, Albert Durer, Rembrandt, Hollar, and others. It is only by continual study, and a practical experience in this particular branch of art, that the Amateur may hope ultimately to be enabled to detect a copy from an original. He may become intimately acquainted with the design of the Painter, and with the touch of the Engraver, and yet he will occasionally find himself deceived. It is not for any man, however experienced he may be, to consider his judgment infallible. In our first volume (p. 33) we have stated how our copy of the early wood-engraving of the "ANNUNCIATION" (see plate XLVII.), when first executed, completely deceived our friend Mr. Ottley, and, subsequently, others skilled in the art. Among the numerous other instances we might mention, in which even the most learned have erred in their judgment, we will merely relate one, and in doing so, we have the full consent

of the parties to whom we refer. In the Collection of our friend William Monck Mason, Esq. (a collection sold some years ago in Wellington-street) was a most brilliant impression of the *Str. CECILIA*, by Marc Antonio Raimondi. It was described in the catalogue made by Mr. Francis Graves as a *copy*. Now that gentleman has devoted, professionally, his whole life to the study of Engravings, and yet he candidly confesses that he was completely deceived in respect to that print; so much so, that at the time of the sale (some time after he had described it as a *copy*) he felt so satisfied that his judgment was correct, that he allowed the print to be purchased by Mr. Tiffin for a few shillings, it having undergone the usual ordeal, during the period of sale, of a careful examination by many distinguished Amateurs and Printsellers. Mr. Tiffin, the printseller, entertained a different opinion: he recognized in the apparently too brilliant an impression of that rare print, the finest original he had ever met with; and his judgment was rewarded by the amount he afterwards obtained for it.

We now pass to the subject of LITERARY FORGERIES. Two of the most remarkable in this country occurred towards the close of the last century, the one by THOMAS CHATTERTON, and the other by WILLIAM HENRY IRELAND. These forgeries have now become matters of literary history. The perpetrator of the one, the Rowley and other Forgeries, was a youth whose extraordinary and early genius shot as a meteor across the horizon, its phosphoric pathway leaving nothing but impenetrable darkness!

As regards the Shakespeare Forgeries, the author of them wrote his "Confessions" after having successfully imposed upon many of the most distinguished literary men in this country. He caused such a division among the commentators on the works of Shakespeare, that many who had been on the most intimate terms of friendship became bitter enemies. They lampooned and pamphleteered each other, while the author of the forgeries laughed at their credulity; and such was the tenacity of the opinions of some of those who were deceived, that they still maintained the "genuineness" of the "*Shakespeare Papers*" even, we have heard, when they saw them multiplied *ad libitum* by the manufacturer Ireland. W. H. Ireland was, however, a very clever fellow; and, as is usually the case, his cleverness exposed the fraud. The only merit of the "Ireland Confessions" was that of endeavouring to relieve the Father, Samuel Ireland, from any participation in the guilt of his son.

During the present century, and more particularly during the last few years, there appears to have been and to be, in some enlightened cities on the Continent\*,

\* "No small sensation has been caused in Paris by the discovery of the extraordinary forgeries of the Shelley letters; and the articles on the subject, by this or other journals, have been copied into all the Paris newspapers. The fact is, that the system of forging letters and manuscripts of distinguished personages is carried

establishments for the manufacture, not only of Works of Art, but of Historical Documents and Autograph Letters. We will not inquire into their locality, nor into the character of the persons concerned in so dishonest a trade; but we must remark that the documents which have been forged are, in many instances, of so interesting and of so valuable a character, that, without the consent of those to whom they belonged, or under whose especial charge they were deposited, facsimile copies, such as only could be used to perpetrate the imposture, could not have been executed. We must not, however, judge too harshly, because facsimile copies may have been obtained for a very different object: nay, indeed, the originals may even have been lent for the purpose of aiding the researches of an author, in the same way that, at one period during the progress of our work, we had in our library no less than ten Block-Books, which, through the liberality of their owners, were confided to our charge. These observations lead us to the consideration of one of the most remarkable forgeries that has taken place during the last few years. We allude to the forgery of the LETTERS of BYRON, SHELLEY, and KEATS.

This has also now become a matter of history; but as, professionally, our name occurred in the transaction, we may be excused for here recording what we know of it.

During the month of August 1850, I\* received, at my residence at Norwood, from Mr. White, the bookseller, two parcels, containing, as I was told, various books with notes in the autograph of Lord Byron, some letters of the Poet Keats, and many from Percy Bysshe Shelley, with an intimation that the latter, as written between the years 1810 and 1821, would fill up the hiatus in his correspondence which Mrs. Shelley so much lamented when she edited the then last edition of the poetical works of her son, observing therein, "*the loss of nearly all the letters and papers which refer to his early life, renders the execution more imperfect than it would otherwise have been.*"

My partner, Mr. Wilkinson, having cursorily examined the collection at the residence of Mr. White, previous to its being confided to my care for the purpose of

on to a large extent in that city: indeed, it is as much a regular branch of business as the manufacture of pictures by the great Masters is in Italy. There is, we are assured, not a sale of manuscripts in the French capital—and nowhere are such sales more numerous—in which forgeries are not audaciously palmed off on the public by wholesale; and there is reason to suspect that gentlemen of position, or who have gained celebrity as manuscript collectors, do not hesitate, for a consideration, to allow false documents to be slipped amongst real ones, and to be offered, in their names, by public auction. In Germany, similar frauds are practised with great success. Only a little while ago a gentleman purchased several letters purporting to be written by Luther, every one of which, it now appears, is a forgery. In Italy, too, the same nefarious system is carried on. We are assured, for example, that a great many of the papers said to have belonged to Torquato Tasso (and for selling which a Count Alberti was tried a short time back at Rome), were undoubted forgeries, though some of the most experienced men in such matters declared them authentic. The skill of the forgers, whether French, Italian, or German, and, we may now add, English, in concocting papers, inks, seals, and writing, after the manner of Mr. George Gordon Byron, is truly remarkable."—*Literary Gazette*, March 20, 1852.

\* I find it more convenient to narrate these circumstances in the first person.

being fully described preparatory for the sale, did not have the opportunity of examining the *Byron Books* again until they were publicly exhibited. Had he done so, he would no doubt have fully established their falsity, an opinion afterwards so strongly entertained by him, though in opposition to that of others. The season being then too far advanced, and the time too short to give them sufficient publicity, I recommended a postponement of the sale until the following spring. Being in ill health at that time, the parcels remained unopened in my library until the following January, when I devoted my evenings to their arrangement. Having then written the notices of the thirty-six various works, many of which contained manuscript notes in the autograph (as supposed) of Lord Byron, and nearly all bearing his signature, dated from 1806 to 1823, the books comprising, as I believed, a portion of his "traveling library," I tied them up, and in that state they remained until they were on view for sale in Wellington-street, in the following May. I next turned my attention to the Autograph Letters, and having read them through, it occurred to me that I had perused extracts of a similar character, taken from letters of Shelley sold in the collection\* of the late Charles Hodges, Esq., for some years resident at Frankfort. Astonished at this, I immediately communicated my impression to Mr. White, who sent me a verbal message to the effect that those letters were only *copies*, but that the letters placed in my hands were the *originals*. Thus I was taken completely off my guard; and, not doubting the information I received, I never thought of entering into any investigation as to their genuineness, though it occurred to me several times that the writing of the Shelley Letters presented a great sameness in respect to the colour of the ink, and that all the letters were remarkably and unusually clean. These circumstances, I thought, might arise from their having been probably wetted, and then pressed; an opinion somewhat induced by the unfavourable time I devoted to their examination, it being always of an evening, by candle-light. When, therefore, my task was finished, I despatched the volumes and letters to my house of business, my manuscript catalogue to the printer, and thought no more about them beyond that of hoping they would sell well, and, as a matter of business, reward me for the extra trouble I had taken with them. They were accordingly sold in the May following, and were eagerly bought at large prices, as Memorials of the Great Poet; the Shelley and Keats letters being principally purchased by Mr. Moxon, the book-seller, with a view to publication.

Early in the following year, 1852, Mr. Moxon issued "to the trade" his publication of the "SHELLEY LETTERS." They were reviewed in the *Athenæum* for the week February 21, and in the following quotation from that review it is seen that the writer did not question the genuineness of the letters, though at the same time he found their substance far from satisfactory:

\* The collection was sold by public auction, December 18th, 1848, by Messrs. Puttick and Simpson.

"There is not much in these new Letters of Shelley; there is too much in the prefatory pages by Mr. Browning. With him, thought is apt to engender thought, and illustration illustration, so rapidly, in his prose no less than in his verse, that his ideas and emblems jostle each other, thereby producing an effect of confusion and obscurity. . . . In the Letters here collected, as has been said, there is not much that will bear extracting. They are twenty-five in number: some relating to the poet's first marriage, and to the Lord Chancellor's decree with regard to the children of the author of 'Queen Mab'; the later ones on more genial topics. . . . On the whole, the contents of this book are valuable chiefly for incorporation in some future edition of the complete essays and letters of Shelley."

Mr. Peter Cunningham, one of the keenest and most powerful writers of the present period on all literary subjects, must, however, have had some very shrewd suspicion that all was not right, and, no doubt, was fully satisfying himself ere he publicly stated his own private opinion. However strong, therefore, may have been Mr. Cunningham's subsequent impression that the Byron, Shelley, and Keats Manuscripts were not genuine, it was not until an accidental circumstance occurred that the Literary Fraud was fully discovered. Accordingly, in a following number, published a fortnight after the review of the book, the *Athenæum* announced the startling intelligence, that with two or three exceptions, the letters from which the volume was printed were FORGERIES! The discovery was singularly made. It was thus, as stated in the *Athenæum*: "Mr. Moxon sent a copy of the book to Mr. Tennyson. During a visit which Mr. Palgrave was paying to Mr. Tennyson, he dipped into the Shelley volume, and lighted upon a letter written from Florence to Godwin, the better half of which he at once recognised as part of an article on Florence, written for the *Quarterly Review* so far back as 1840, by his father, Sir Francis Palgrave. It is good to find a son so well versed in the writings of his father as young Mr. Palgrave proved himself on this occasion. He lost no time, as we may suppose, in communicating his curious discovery to his father; and Sir Francis, after comparing the printed letter with the printed article, wrote at once to Mr. Moxon, informing him that the letter, by whomsoever written, was a 'crib' from an article which he had written for the *Quarterly Review*."

Those who are desirous of informing themselves further upon the particular events that followed the discovery thus made, may do so by referring to the numbers of the *Athenæum*, March 6th and 20th, 1852. It is now proved that all\* the

\* I was until lately rather induced to think that the signatures and notes in a few of these volumes were genuine. Those, however, who have ever examined the signatures and notes in the works stated by Ireland to be in the autograph of Shakespeare, must have noticed that the paper whereon they occur is uniformly stained; the effect, probably, of having been exposed to a strong heat, or produced by the application of an acid. Now it is a singular fact, that in nearly all the volumes wherein the Byron signatures and notes occur, the pages are slightly stained, a circumstance to which my partner Mr. Wilkinson afterwards drew my attention, but which I thought might arise from the quality of the ink used, or from the nature of the climate of the Continent, in precisely the same manner as may be noticed in writing occurring in books which

manuscript notes in the various works, the letters of Shelley, of Keats, and the batch of forty-seven Byron letters sold by Mr. White to Mr. Murray, are forgeries, the whole having been purchased by Mr. White from a female, who, it turns out, was employed by one George Gordon Byron, as his wife, to dispose of them. The particulars of the various transactions are fully related by Mr. White in his printed letter to Mr. Murray, after the *exposé* of the forgeries in the *Athenæum*. The Mr. Byron mentioned, represented himself as the illegitimate son of Lord Byron by a Spanish lady (*Theresa*). According to the statement made in that letter it appears that, owing to some suspicious circumstances, and "false representations" made to Mr. White by the female respecting her sister, for whom she all along said she sold the manuscripts and letters, he determined on satisfying himself as to the truth of her story. Mr. White relates\*: "I had repeatedly asked her where her sister lived in St. John's Wood, but she begged I would not press the question, as her sister would much rather not have it known, from motives of delicacy. I was now, however, determined to know her residence, and sent a person with her in a cab, which she took to Judd Place, New Road, with a view of bringing her husband to me. He was, however, from home; and she promised to call with him the next day. And they did call; when he gave various excuses and reasons why he had preserved an incognito in the disposal of his manuscripts and books. That he was writing the life† of his

have been many years in India. Since penning the above, I have (Sept. 21, 1855) carefully examined, for the first time, the forty-seven forged letters of Byron, which, with twenty-three of the forged letters of Shelley, were presented by Mr. White to the British Museum. All these letters are more or less stained in the same manner as the paper whereon, in the books, the notes and the signatures are written. They have been all systematically stained for the purpose of simulating an appearance of genuineness, as if in their transit (chiefly from Pisa and other places abroad), they had been, as is frequently the case, purified by the process of smoking, or otherwise, to prevent contagion. It so happens that the last letter written by Lord Byron to the late Mr. Murray is completely discoloured by the use of vinegar, or acid; not so, however, the mass of letters from Lord Byron to Mr. Murray, though occasionally a few exhibit slight indications of purification.

In the "Confessions" of William Henry Ireland respecting the fabrication of the Shakespeare Papers, I find that, in his account of how he made the "mixture for the Shakesperian ink," he at once explains the circumstance particularly alluded to in the above note. "It was with the same ink I afterwards wrote the Shakesperian Manuscripts. Their scorched appearance originated in my being compelled to hold them to the fire, as before stated; and as I was constantly fearful of interruption, I sometimes placed them so near the bars as to injure the paper, which was done in order to complete and conceal them as speedily as possible from any unexpected person who might come suddenly into the chambers." I have four forged letters of Oliver Cromwell, probably from the manufacture of W. H. Ireland. These are all more or less injured with fire. I purchased them at the sale of the collection of Autograph Letters formed by the late John Wilks, Esq.

S. Leigh S.

\* "Mr. White's Letter to Mr. Murray on the subject of the Byron, Shelley, and Keats MS." 1852: p. 12.

† In respect to the publication of the intended Life of Byron, the following, from the *Athenæum*, March 25 and April 1, 1848, will serve to throw some little light:

"An advertisement has appeared in this paper announcing the publication, 'in about four volumes,' by W. S. Orr & Co., of the 'inedited works of Lord Byron, now first published from his letters, journals, and other manuscripts, in the possession of his son, George Gordon Byron, Esq.' This, it must be confessed, is a taking title; but the prefatory notice is yet more tempting:—'The valuable unpublished materials which the editor has been enabled to amass in tracking the footsteps of Lord Byron through all his pilgrimages, consist of





father, a portion of which he shewed me in print; that he travelled all over England, France, Italy, and Switzerland, to collect autographs and relics of his father from

about one thousand letters; the Ravenna Journal of the year 1821-2, enriched with copious notes by the late Sir Walter Scott; numerous unpublished poems, including the suppressed portions of his printed works; and a mass of anecdotes and reminiscences of Lord Byron by the Countess Guiccioli, Mrs. Percy Bysshe Shelley, and Miss Bristowe; by Archdeacon Spenser, Sir Humphrey Davy, Messrs Horace Smith, John Taylor, Trelawney, Gordon, Capt. Bolero, and others. To these he is kindly permitted to add numerous letters addressed to Lord Byron by his most familiar friends, and the free use of all the Poet's own manuscripts in the possession of his sister, the Honourable Mrs. Leigh.

"Now we have full authority for stating that the Hon. Mrs. Leigh has never permitted this 'George Gordon Byron, Esq.,' who calls himself the son of her illustrious brother, even to see, much less to make 'free use of, all the Poet's own manuscripts' in her possession; and that her solicitor has written to him stating rather disagreeable views of theirs on the subject. Sir John Can Hobhouse, the friend and executor of Lord Byron, has also taken the subject up; and, we are told, denies, in common with all Lord Byron's friends, the right of this Mr. Byron to call himself the son of the great Poet. The history of Mr. Byron and of his book we believe to be shortly this. The editor is a good deal like Lord Byron in face; and, therefore, rejecting his own proper parentage, he assumes to be the son of the person whom he resembles,—a new kind of genealogy, setting parish registers, Herald's College, and family facts, altogether at defiance. Such is the man. The book, we are informed, is nothing more than some rough materials for a work called 'Byroniana,' which the late Mr. Wright, the sub-editor of the seventeen-volume edition of Lord Byron's works, was engaged to compile for the late Mr. Murray; but dying insolvent before the work was well begun, some of his papers passed (how we know not) into the hands of this so-called Mr. Byron, who intends to give them to the public, as we see, in full. The Ravenna Journal, enriched with copious notes by the late Sir Walter Scott, is, we are assured, nothing more than the transcript of the journal (already printed) made for Mr. Moore, and transmitted by that gentleman to Sir Walter Scott, who scribbled a few unimportant (not copious) notes upon the sides.

"The following letter on the subject of the 'Inedited Works of Lord Byron,' reached us too late for publication last week; and the information which it contains has been anticipated by what we then said on the matter. But as it is a further confirmation of the assurances which we then gave our readers, we think it well to print it now at length, in spite of repetition, by way of additional warning:

"We hope that, as well with the view of protecting the public against the misrepresentations we are about to expose, as of guarding the property of the late Lord Byron's family in the literary works of the Poet, you will please to afford space in your columns for the following statement. Many of the periodicals of the day announce, under the title of the 'Inedited Works of Lord Byron,' the intended publication of a 'Work containing his Lordship's Letters, Journals, and other MSS., in the possession of his son, George Gordon Byron, Esq.' The editor states, in his advertisement, that 'he has been permitted to have the free use of all the Poet's own MSS. in the possession of his sister, the Hon. Mrs. Leigh,' and that 'the most valuable of all his documents have been confided to him by members of the Poet's own family.' For the purpose, it is presumed, of promoting a more extensive circulation of the work, and, as it were, of giving some colour to the supposition that it may be a continued series of the standard edition of his Lordship's works, he advertises that it is to be printed 'uniform with Mr. Murray's edition of Lord Byron's Works.' In reference to these statements, we have authority to say, and have evidence to prove, that Lord Byron's family never heard of his Lordship having any such son; that the editor is much better known by that excellent institution called 'The Society of Guardians for Protection of Trade,' than by the family; that he never had any access whatever to any MS. in the possession of the Poet's sister, the Hon. Mrs. Leigh; and that no documents have been confided to him by any of the family. Mr. Murray has, moreover, given us his assurance that he has no connexion whatever with the publication in question.

We are, etc.,

"JENKINS AND PHELPS.

"14, Red Lion Square, March 24, 1848."

As may be supposed, after such an *exposé* as the above, the "Inedited Works of Lord Byron" never appeared. The publication was nipped in the bud.

persons whom he knew to possess them; that he had purchased a great many of the letters of Mr. Hodges, of Frankfort, and of Mr. Wright, a gentleman connected with the *Quarterly Review*; that most of the books had belonged to Fletcher, his father's valet, to whom they had been given at Byron's death; that the Shelley Letters had been collected in various ways: some, he thought, from the Marlow box, and from various quarters which I cannot now remember."

Now this is a very plausible story of Mr. Byron's; and, had not all the parties referred to been at that period dead, there would have been no difficulty in ascertaining how far it could have been depended on. Calculating upon the old proverb, "dead men tell no tales," Mr. Byron thought himself secure. Very shortly, however, after Mr. White had become possessed of all the Manuscripts and Letters, the sale of the collection of Autograph Letters formed by the late Mr. Hodges took place; and among them occurred four letters from Lord Byron, and seven letters from Shelley. Respecting the latter, Mr. White observes\*: "I examined and found the principal document to contain nearly the same as one of my most interesting private letters, excepting that portions were omitted; and having no post-mark, which mine had, I concluded that Mr. Hodges' must be a forgery, and my own the original." It is a matter of question, however, whether (provided those Byron and Shelley letters were genuine) Mr. Hodges was not among those from whom Mr. Byron had obtained permission to take copies of the original letters of Lord Byron. If so, hence one of the means of concocting some of the now well-known forgeries, inasmuch as the contents of *three* of the Shelley letters in the Hodges collection (Nos. 728, 729, and 731) agreed, in many instances, word for word, with three of those sold in Wellington-street, May 1851, Nos. 1179, 1198, and 1199. The fact, however, of one of those belonging to Mr. Hodges being addressed to "*Dear Hezekiah*," a refutation of whose existence occurs in the *Athenæum*†, proves at once that letter to have been a forgery. Under these circumstances it becomes a doubt whether all those letters‡ are not forgeries, and whether Mr. Byron did not succeed in also deceiving Mr. Hodges; for as the letters appeared in the catalogue of his collection, and were sold under his

\* His letter to Mr. Murray, p. 13.

† "John Hezekiah Graham, an imaginary friend of Shelley, confounded with Shelley's friend, Mr. Edward Graham, to whose lodgings some of the Hezekiah letters are addressed. Mr. Edward Graham is still alive, and repudiated all knowledge of the spiritual Hezekiah, and of the letters." *Athenæum*, March 20, 1852.

‡ Since penning these conjectures, I have obtained from my friend Mr. John Young, a great lover of original letters, the loan of one (No. 117) of the Byron Letters that was sold in the Hodges Collection, having been bought by him for £2:2:0. I have it now (Nov. 9) before me. It is, as I suspected, one of the forgeries. In that collection was another letter (No. 119), stated to have been written "probably to Shelley" from Pisa, April 24, 1822, immediately after the poet had received the intelligence of the death of "*Allegra*," his natural daughter. That letter was bought (*in?*) by a Mr. Holt, the purchaser also of one of the Shelley forgeries, sold in Piccadilly July 9, 1849. The fact of the Byron Letter relating to "*Allegra*" being among those presented by Mr. White to the British Museum, pretty clearly proves that neither the Byron nor Shelley Letters sold in the collection of my former friend and schoolfellow, Mr. Charles Hodges, ever belonged to him!

name, I can hardly suppose that they would have been inserted in the catalogue, had they not formed a portion of his property.

In respect to Mr. Wright, "the sub-editor of the seventeen volume edition of the works of Byron," he had been entrusted by the late Mr. Murray with the arrangement of his Byron Correspondence, as materials for the Life of Byron by the Poet Thomas Moore; and it appears that, among the numerous letters to Mr. Murray, some of quite a private nature were rejected by Mr. Wright, and not returned by him to Mr. Murray. Now it so happened that Mr. George Gordon Byron lodged in the same house with Mr. Wright. Whether that circumstance was accidental, or arose from an introduction of the one, as an aspirant to Byron fame, to the other having the means in his possession of assisting him on the road, I cannot learn; or even whether his assumption of the name of Byron was before or after his residence in the same house with Mr. Wright; his extraordinarily striking likeness to Lord Byron inducing him to avail himself of the opportunities afforded him to become thoroughly acquainted with every transaction connected with the life of Lord Byron, and thus to assume the position he did\*. The position of Mr. Byron was shortly after considerably favoured by the decease of Mr. Wright, whose little property (his estate being insolvent) fell into the hands of his landlady, to whom he was indebted; when probably Mr. Byron obtained from her, either by purchase or gift, all Mr. Wright's transcripts of the Byron correspondence, as also the parcel of the original letters of Byron rejected by Mr. Wright, unless the latter had sold them to Mr. Byron previous to his decease. With these materials, and collecting from all printed works every anecdote, or whatever illustrated the life of the Great Poet, Mr. Byron announced the work referred to in the note, p. 107.

Very like the Antiquarian who purchased, piece by piece, the various forged Etruscan gold ornaments that were sold by Giovanni d'Athanasio, Mr. White thought it would prove a very profitable purchase, and, accordingly, preserved a certain degree of secrecy, and probably engaged that none of the letters should be offered to any body else. Now had either the Antiquarian or the Bookseller not been content with his own judgment, but taken, in confidence, the opinions of those most qualified to give them, as to their genuineness, there is very little doubt but that, in both cases, the manufacturers would have been obliged to close their nefarious occupations, and to relinquish the hope of selling their forgeries where they had been offered. Mr. White, however, was the more easily deceived, inasmuch as, unlike very many of the booksellers, he does not profess to know anything about autography, his business not embracing the sale of Autograph Letters, as was the case with the late Mr. Rodd, the late Mr. Pickering, and many other of the booksellers at the present time.

\* These observations were made with the impression that he was not a natural son of Lord Byron. I am now rather inclined to believe otherwise, and that in that respect he was no impostor.

As regards the Shelley Letters, it was their internal evidence that at first exposed them as forgeries. No less than twenty or more of them had stood the test of a public ordeal two or three years before the bulk appeared; and even then there was not the slightest suspicion (publicly) of their not being perfectly genuine. Taken off my guard by what I was told respecting the letters in the Hodges Collection, I was deceived. I ought, however, not to have forgotten a hint that I received a few days after the Books and Letters were placed in my hands. Calling on Messrs. Payne & Foss, I mentioned to those gentlemen the fact of my having the collection in my possession, when Mr. John Payne immediately remarked to the effect, that 'I ought to be careful about them; the more so, if a person calling himself the son of Lord Byron had anything to do with them.' At that time I had never heard of such a person as George Gordon Byron; but I have since learnt that he had previously offered for sale to Messrs. Payne & Foss some of those identical Books and Letters, which were at once most shrewdly declined by those gentlemen.

The circumstance of Mr. White having sent ten of the Shelley Letters to be sold in Piccadilly with the collection of George Morgan Smith, July 9, 1849, was probably with the view of testing their marketable value. He had sold others at large prices, and did not doubt their genuineness. It is not, therefore, a matter of surprise; that Mr. White, who professedly knows nothing upon the subject of autograph letters, should have been incredulous of his purchases turning out to be forgeries; and, had he been a little more temperate on their discovery as such by the *exposé* in the *Athenæum*, there is no doubt but that he would have received, not only the utmost courtesy at the hands of the Editor of that journal, but of Mr. Murray, of Mr. Moxon, and of all those who with himself had been equally taken in by the nefarious handi-craft of that most ingenious and cunning person George Gordon Byron.

It has been conjectured by many, that Mr. Byron, the person suspected of having actually forged the Byron, Keats, and Shelley Letters, possessed neither the talent to have composed them, nor sufficient skill in penmanship to have executed them. The manuscript collections he had formed, with the view of aiding his projected work, were very extensive: every book he could meet with containing matter that could be turned to account was carefully read by him; all the various periodicals of the time were ransacked; no source of information he could in any way obtain was neglected; and in extracting from the works of those who were known to Lord Byron, or related particulars respecting his life, Mr. Byron, as it were, occasionally individualized himself.

Thus, with the addition of the private letters rejected by Mr. Wright, and the transcripts of others, he had become possessed of such a mass of materials, that there is very little doubt, under the hands of a skilful editor, that the publication of his projected work would have proved a profitable speculation, not only to himself, but

also to the printer and publisher. After, however, a few sheets of the life had been set up in type, it became known to the printer that the greater portion of the letters and papers had been surreptitiously obtained, and were the property of Mr. Murray. They were accordingly at once returned to that gentleman by the printer, who had no reason for a moment previously to suspect the integrity of Mr. Byron; nor was there at that period the remotest idea of the existence of the forgeries that were probably then being circulated among the collectors of autograph letters.

Shortly after that discovery Mr. Byron proceeded to America, where in August 1849, as seen by the advertisement\*, he announced in glowing terms the publication of what had in this country been so suddenly brought to a close. Possessed of the proof sheets of the small portion that had been printed, he succeeded in imposing upon the American public by the issue of the first two numbers of the work; but not being enabled to procure from this country the materials he had left behind, he was obliged to discontinue it.

• THE INEDITED WORKS

OF

Lord Byron,

NOW FIRST PUBLISHED,

FROM HIS LETTERS, JOURNALS, AND OTHER  
MANUSCRIPTS,

IN THE POSSESSION OF HIS SON,

MAJOR GEORGE GORDON BYRON.

What Lord Byron said of Pope, may with more justice be said of himself: "He is the Poet of all times, of all feelings, and of all stages of existence: A thousand years will roll away before such another can be hoped for in our Literature—he himself is a Literature." Throwing aside the trammels of conventional life, in his hatred and disgust at the cant and hypocrisy which sought to annihilate him on account of his youthful irregularities and indiscretions, and relying solely on the vast power of his own mighty genius, he contemned and defied both the world's censure and praise.

The valuable unpublished materials which the editor has been enabled to amass, in tracking the footsteps of Lord Byron through all his pilgrimages, consists of about one thousand Letters; the *Ravenna Journal* of the year 1822, enriched with copious notes by the late Sir Walter Scott; numerous unpublished poems, including the suppressed portions of his printed works; and a mass of Anecdotes and Reminiscences of Lord Byron, by the Countess Guiccioli, Mrs. Percy Bysshe Shelley, and Miss Bristowe; by Archdeacon Spencer, Sir Humphrey Davy, Messrs. Horace Smith, John Taylor, Trelawney, Gordon, Captain Boldero, and others. To these he is kindly permitted to add numer-

ous Letters addressed to Lord Byron by his most familiar friends.

The publication of these works of the Poet in England having been prevented by an injunction of the Lord Chancellor, obtained through a combination of influences of which it is unnecessary to speak, the editor has determined to give them to the public of the United States, and thus place the world in possession of the materials for doing complete justice to the greatest of modern Poets.

The work will be published in Monthly Parts, at 25 cents each. At the commencement of each volume an ENGRAVED TITLE-PAGE and FRONTISPIECE will be given; and amongst other subjects already in the engraver's hands, are THREE HITHERTO UNPUBLISHED PORTRAITS, the first a curious mathematical sketch taken about the age of eighteen, the second a copy of the picture by West, the well-known American painter, and the third a sketch from the celebrated statue by Thorwaldsen, at Cambridge.

The publication will commence on the 1st of October, and be continued on the 1st of every succeeding month, till the whole is completed. It is imagined that it will not exceed four volumes.

A liberal discount to the trade, and no order attended to unless accompanied by cash.

G. G. BYRON, Publisher,  
257 Broadway, New York.

August 21st, 1849.

\*. Postmasters and others transmitting orders with money from the interior, will be entitled to retain 15 per cent. If sent by mail the money must be paid in advance.

By a singular coincidence, I have had, during the last few days (Oct. 1, 1855), some of these manuscript collections placed in my hands. They at once prove that the whole of the Byron Letters, and the notes in the books, are in the AUTOGRAPH of George Gordon Byron. The Editor of the *Athenæum*, in his *exposé* of these forgeries, March 5, 1852, observes, "that they are executed with a skill to which the forgeries of Chatterton and Ireland can lay no claim; that they have been sold at public auctions, and by the hands of booksellers, to collectors of experience and rank; and that the imposition has extended to a large collection of books bearing not only the signature of Lord Byron, but notes by him in many of their pages; the matter of the letters being selected with a thorough knowledge of Byron's life and feelings, and the whole of the books chosen with the minutest knowledge of his tastes and peculiarities." Singularly capable, by his enthusiastic love of literature and autography, was the Editor thus to write, rendering all further observations on the merit, or rather demerit, of the compositions unnecessary.

In respect, however, to handwriting, many persons must have remarked how frequently it happens that the same style of writing descends from father to son, more particularly when their pursuits are at all similar, or when they are brought much together; an observation, however, not at all applicable to the present case.

I well recollect, as one of many instances I could adduce in the handwriting of different persons, that, on the night the son of the great tragedian, Edmund Kean, made his *début* at Drury Lane, I called on Mr. Byrne, the proprietor and editor of the *Morning Post* newspaper. The conversation turning to the event of the evening, Mr. Byrne seemed impressed with the idea, that, whatever talent the young Kean might possess, it was the result of studied imitation of his father. After urging the point for some time, in favour of the natural talent of the son, I argued as to the reality of that talent being intuitively derived from the father, and, in support of my position, asked Mr. Byrne to write on a piece of paper a few lines, and sign his name to it. This done, I gave it to his son, desiring him to do the same. I must here observe that I had beforehand accidentally noticed a similarity in their autograph; and accordingly, when Mr. Byrne, senior, saw the two together, he could with difficulty distinguish the one from the other.

It is not my intention or desire to enter into the question of the paternity of George Gordon Byron; but it is a remarkable fact that his ordinary handwriting, whether natural, or acquired by imitation and practice, bore as great a resemblance to that of the noble Poet, as did his features.

I have in my possession a copy\* of the "Pleasures of Memory," the fly-leaves of which are occupied by a poem to the memory of the author, the distinguished poet Samuel Rogers. On seeing the usual handwriting of Mr. Byron, I at once recognised

\* The volume formed one of the collection sold by Mr. Byron to Mr. White, by whom, on the discovery of the forgeries, it was presented to me, it having been omitted at the time of the sale of the other books.

this pretended autograph, and all the other Byron forgeries, to be in the same hand, making allowance for the slight variations consequent on the closer imitation of the more straggling autograph of Lord Byron. In order, however, that my readers may form their own opinion as to the correctness of these assertions, I have given in the accompanying plate, LXXXI, the following facsimiles by way of illustration:

- I. Specimen of the autograph in which much of the materials collected by G. G. Byron are written. It forms the first paragraph of memoranda placed in the hands of the Editor for the Introduction to the intended Life of Lord Byron.
- II. The closing paragraph of the same.
- III. Commencement of a letter from G. G. Byron in his usual epistolary handwriting. It was addressed to the Editor under peculiar circumstances.
- IV. The subscription to the same letter.
- V. Facsimile of his autograph signature from the fly-leaf of a pamphlet. It was probably written before the Forgeries were executed, or even contemplated, and yet how like is the "*Byron*" to the smaller sized autograph of the Poet.
- VI. The inscription to the poem on the fly-leaves of the copy of the "*Pleasures of Memory*."
- VII. Close of the letter, written to the same person, on Mr. Byron's disappointment at not being able to continue his edition of the Works of Byron, of which three numbers had been published in New York.
- VIII. Close of one of the forged letters of Lord Byron, now in the British Museum.
- IX. Commencement of the closing paragraph of an original letter from Lord Byron to the late Mr. Murray, to whose son I am indebted for the facsimile.
- X. Signature to the same.

The first specimen shews the usual cursive handwriting of Mr. George Gordon Byron. In the second specimen the same hand is clearly seen, exhibiting that peculiar rotundity in the lower parts of letters, so distinguishable in all the forgeries, of which the facsimile, No. VIII., is a very good example, though the writing is occasionally a little larger, but not of the same size as that in Mr. Byron's letter from New York, a long letter, written under great excitement and disappointment.

The autograph of Lord Byron in the many hundred letters in the possession of Mr. Murray, presents, at different points of his life (dependent also on the occasion of the letter), much variety of penmanship. They are frequently very unevenly written, and generally, as if the noble Poet had used a steel or very hard pen, and hard paper\*. His autograph was peculiarly straggling and angular; seldom in so large a hand as in the facsimile given. Had I been enabled to have made a

\* Such is just the contrary with the forged letters.

- I His letters are enduring monuments of epistolary style.
- II — In conclusion, it is the pleasing office of the writer to tender his best acknowledgments to those friends who have, on this occasion, afforded him much valuable information & assistance: to . . .

III My dear Sir, Paris, January 14, 1849.

We will since 5 or 6 weeks in this ban-demonium — the total want of the nervous system & exasperation drove me and my family from London — it is true, I left it very regret, for my existence in England was indeed the very counter-part of Dante's Inferno, with only exception of the exit —

IV ever yours sincerely  
George Byron —  
V Edinburgh Byron.

VI To  
The Memory of the author  
of the  
"Phrasies of Memory —

VII Indeed — I am in despair! — But all may yet be well — — —  
Ever bye! God bless you! —

ever yours sincerely  
Geo Byron.

VIII The musician — and especially the musician more so than I feel at her head & nose — that they ran away — My captain of the horses is waiting — and I must be off to the side — and snuff the admiral's bees among the treasur. Believe me ever yours affectionately

Byron.

IX I have written this most illy but it is to be by you to destroy the

X ever yrs  
Byron





selection from the many letters referred to, I have no doubt I could have found one in a smaller hand. The present, however, I think answers the purpose, particularly the signature, the more so as very few of the letters of Lord Byron to Mr. Murray bear his signature.

**THE SHELLEY LETTERS.** The general handwriting of Percy Bysshe Shelley was of a thin, deep, and angular character, the lines occasionally bearing upwards. In some few of the forged letters these peculiarities have been preserved, but for the most part the autograph more closely resembles that used in the Byron forgeries. In some of the letters Mr. Byron appears to have forgotten himself, and allowed his pen to depart from the rules he may have laid down, while employed in the one or the other occupation. Thus it is with the letter, unaddressed, from "*University Coll., Oxford, March 8, 1811;*" as also one to "*Dear Graham, Venice, August 25, 1818.*" There is in these letters very little difference in the writing from that of the Byron Letters, the same character pervading the whole of them.

In conclusion, it is but justice to Mr. White to state, that, as soon as he became convinced that he had been deceived, he made the *amende honorable* to Mr. Murray and to Mr. Moxon, refunding, I believe, the money he had received from them for the letters, which, on their repossession, he presented to the British Museum, where, as "**CURIOSITIES OF LITERATURE,**" they record the misapplied talent of their author.

It is my intention to present to that National Repository the copy of the "*Pleasures of Memory,*" referred to p. 114, in order that it may accompany the Forgeries; and I take the liberty of suggesting to the very learned and Right Honorable Trustees, that they should endeavour to purchase on the earliest opportunity an original letter or two of Lord Byron and Percy Bysshe Shelley, in order that they may also be placed with them by way of illustration; for it will scarcely be believed that the British Museum does not contain one genuine autograph letter of the Poet Byron! I presume that incorporated body is waiting patiently for the presentation of some such collection as that possessed by Mr. John Young and other lovers of autography! It would be a great boon to the public if the Trustees of the British Museum, in their earnest desire to assist the researches of the antiquarian, were to separate the Autograph Letters from the other Manuscripts, and appoint a person specially to attend to them. They would of themselves form one of the most interesting departments in the establishment. It is also to be hoped, that when the noble building now being erected for the daily increasing visitors to the Reading Room, is completed, considerable alterations will be made, among which, though not the least important, is the arrangement, in one becoming apartment, of the whole of the Statues and Antiquities from Nineveh, etc.; instead of allowing such objects to be so inappropriately placed as they now are, playing at hide and seek above and below.

Few are there who are guilty of committing greater ERRORS in JUDGMENT than ourselves. The rapidity with which our occupation in business is necessarily conducted, prevents us from exercising that mature reflection which ought to be given in the investigation of, and decision upon, literary productions, and all matters relating to works of art. Accordingly I purpose simply to relate three of the many similar circumstances that have come under my particular notice, and then to close my observations upon the subjects that occupy the few foregoing pages with an attempt to free myself from the charge of having been one of the most flagrant impostors of the present time. I allude to my discovery of the Melanchthon and Luther autograph, in the form of scholia, on the margins of books.

At the sale of the library of Mr. George Hibbert, in 1829, was a copy of the first edition of the Bible, in German, after its final revision by Martin Luther, published at Wittemberg in 1541. It had on the insides of the covers, and on the fly-leaves, various short passages in the autograph of Luther, Melanchthon, Bugenhagen, and Major. Accordingly, after one of those very admirable, eloquent, and well-timed eulogiums passed on the sacred volumes by Mr. Evans at the time of their sale, they were purchased by the Reverend Mr. Baber, for the British Museum, for £267 15s. In my observations upon the Marginal Notes and Memoranda, in the autograph of Luther and Melanchthon, published in 1840, I have particularly noticed these volumes; and I here reiterate the opinion I then entertained as to the correctness of my assertion, that they had never belonged to any one of the Great Reformers whose handwriting they contain.

The very great interest attached to that copy of the Holy Scriptures is owing to the prevalent belief that it was the particular property, first, of Martin Luther, and subsequently, of the several Reformers mentioned; an opinion for which we can conceive no other authority than the presence of their several signatures. Upon these grounds alone Mr. Edwards appears to have been induced to conclude that it was "*his [Luther's] own copy, which he used till his decease,*" that Luther "*bequeathed it to Bugenhagen,*" that "*the illustrious Melanchthon was its next possessor,*" and that "*the same year it passed into the hands of George Major,*" an explanation which we humbly consider the premises by no means calculated to sustain. Had Luther bequeathed it to Bugenhagen, is it likely the latter would have deferred affixing his signature to so precious a memorial of his departed friend till 1556, a period of ten years after the event by which he obtained it? If it had *ever* been the property of Luther, is it likely that Bugenhagen (who did not die till 1558) would have parted with it even to Melanchthon himself? or that Melanchthon, if he had so acquired it, would in the same year have transferred it to another? Above all, had the volumes ever belonged to Melanchthon, is it not more than probable that they would have presented much more internal evidence of the indefatigable annotator, than the mere extract as above given? The proba-

bility is (and, indeed, it appears to admit of very little doubt), that the copy never was the property of any one of the Reformers in question, but of some other person, by whom, at the several periods stated, these autographic memorials were obtained.

That this custom of procuring the signatures and sentiments of eminent characters was one which prevailed to a considerable extent at that period, we have indeed ample testimony in the many copies of printed works; as well as in the numerous "*Alba Amicorum*" devoted to that particular object, which are preserved to the present day. It is to this circumstance that Camerarius alludes\*, when, in detailing the incessant occupations of Melancthon, he laments the great labour and sacrifice of valuable time, which his constant habit of gratifying the curiosity of his friends, by writing in their albums, must necessarily have occasioned: "*Cæperant enim plerique ipsius et aliorum celebritate moti expetere, ut manu eorum aliquid in suis libellis perscriberetur, quod ostentare possent. Atque aliqui ad tales scripturas chartas conglutinatas et libellos peculiares (Alba, vulgo Stammbücher) circumferre, cui rei incredibile est, quantum temporis operæque tribuerit, cum, qualis res esset, animadverteret, et negando tamen neminem vellet offendere.*"

The same observations which we have here made upon that copy of the Holy Scriptures, will equally apply to another copy of the same edition, sold in Wellington-street in 1830; and there is a probability that others might be found equally honoured in the same way with the signatures of these great Reformers, and equally entitled to the distinction of having been their property.

In respect, however, to the sale of the latter copy, now deposited in the Bodleian Library, there is a remarkable difference. The two extracts from the Scriptures it contains, in the autograph of Luther and Melancthon, were discovered by Mr. John Payne, and not made known until after he had become possessed of the volume at the period of its sale; whereas the copy in the library of Mr. Hibbert had always been considered as one of the gems of his collection. The evidently erroneous opinion respecting the previous ownerships of the latter copy was only a reiteration of the opinion held of it when it was, some years before, sold in the library of Mr. James Edwards, by Mr. Evans, in 1815. It did not, in the smallest degree, affect the genuineness of the autograph inscriptions contained in the volumes: it merely gave them a fictitious value!

Very different, however, was the case of a Manuscript of the GERUSALLEMME LIBERATA ed AMINTA, which had been handed down for probably above two centuries as being in the AUTOGRAPH of TORQUATO TASSO, and was offered for sale in Wellington-street, June 1855, among the Manuscripts collected by the late Lord Stuart de Rothesay. That volume was accompanied with various legal documents attesting the authenticity of its being the HOLOGRAPH of the author. The chief instrument in verification of its authenticity was one signed by "*Jo. Girolamo Baruffaldi,*

\* Camerarii Vita Melancthonis. *Hale*, 1777, p. 62.

*Professor d'Elog<sup>o</sup> nel Unicersita di Ferrara.*" Independently of that document, the volume had been oftentimes particularly quoted, and the various readings used in the edition of the Works of Tasso, published at Florence in 1724. It was also accompanied by an Autograph Letter of the Poet Tasso to Sig. Hercole Rondinelli, imploring him to request the intercession of the Duchess de Nemours for his release from prison, dated, "*Ferrara, il 2 di Gennaio, del 1581.*" There is not the smallest doubt of the authenticity of that letter; and the additional circumstance of its being written on a single piece of unusually small sized paper, renders it the more interesting, as tending to shew the peculiarly distressed position of the Poet.

When my partner, Mr. Wilkinson, shewed me this volume, not having then heard of the smallest doubt thrown upon its genuineness, I was, for the moment, inclined to believe in it, considering that the general appearance of the writing, being somewhat different from that in the autograph letter, arose from its being executed on the very thin paper frequently used at that period. With these views I proceeded to the Manuscript Department of the British Museum, where, on comparing the two manuscripts, always considered as being in the AUTOGRAPH of TASSO, I quite satisfied myself that the "*Baruffaldi*" (Stuart de Rothesay) volume was not the autograph of the poet. The writing in the two manuscripts in the British Museum, though much larger, is of precisely the same character, exhibiting a peculiarly angular and cursive form, agreeing exactly with that in the smaller autograph of the letter; corresponding also with many pages of the author's original manuscript of his "*Discorso della Virtu femminile*," a relic lately placed in my hands. In autography there will always be found, after a careful study, some peculiar characteristic in the handwriting of every person (though occasionally they may write very much alike, even without intending it), so that little difficulty arises in distinguishing the one from the other. Furthermore, it often happens that a person uses a very different style in the writing of his letters to what he does when employed in literary pursuits or in his daily usual writing. We will not, however, here enter into a discussion upon that subject, but simply remark, that, independent of the general character of the writing of the "*Baruffaldi*" volume being different, there will be found in the formation of several letters a very remarkable difference; it will suffice to mention one. In no instance will the small, most frequently used, *p* in the autograph letter, in the two manuscripts in the British Museum, or in the fragment alluded to, be found to agree with that in the *Baruffaldi* volume; the one turns to the *left* abruptly terminating with a slight dash, while in the other it is turned round to the *right*. If a person is writing in a round Italian or Roman hand, we can quite understand his continuing a work of very many pages without ever varying the form of his letters; but not so, when he uses his usual cursive hand. However different the latter may be at the various

periods of his life, and under peculiar circumstances, there will still be the same general character\*, whether he uses a fine or a coarse pen.

As, however, others might form a very different opinion from what we ventured to entertain respecting the supposed autograph of Tasso, we thought it most prudent to leave the Literary Public to form their own views on the subject; and therefore, in the account given of the volume, we simply referred to the various documents accompanying it. Accordingly, on its being offered for sale, none were found bold enough to put faith in the opinion of Baruffaldi or of the other persons attesting its authenticity. So the volume retains its *status quo*.

There is, however, one remarkable fact connected with this volume, which would almost make one think, that it had been copied by some friend of the author from the original manuscript for some particular purpose. It is this: The paper on

\* A most remarkable instance of this lately came under my particular notice, in respect to the celebrated letter written by Prince Rupert to King Charles I, when about to leave England, in 1645, by his command, thus closing: "*Sir, give me leave to tell you I have not deserved soe unkind a salute from you at my departure; the meanest subject you have could not be soe unkinde and unnaturally treated with, however, it shall never lessen my respects to your Ma<sup>ty</sup>, though I am now afflicted, you should be persuaded to doe soe unhanesome a thing with the ill usage of your Ma<sup>ty</sup>'s most obedient nephew and faithful servant,*"

RUPERT."

The generally known character of the handwriting of Prince Rupert is large and straggling, usually exhibiting much blurring of the pen. The original draft of the letter referred to, is in that known hand, of which numerous specimens occurred on the dispersion of the "FAIRFAX PAPERS" in 1852. Very differently written is the letter that was sent to the King by the Prince. It presents not only one of the most beautiful specimens of calligraphy of the period, but is more remarkable in shewing the calmness of the unfortunate and ill-used Rupert. He commences the letter evidently with a new pen, using the larger capital letters, writing the body in a small, round hand, and ending it in the larger characters; signing his name in his usually bold and well known style. The letter, in the opinion of some persons, appeared too beautifully written to be the autograph of the Prince; and it was with difficulty I could persuade them to believe it to be so. It was sold during the present year, 1855, among the collection of Mr. James Baker; when also was sold the memorable letter of King Charles I. to the Marquis of Ormond. The former was purchased by Mr. Holloway, the printseller, for £13 13s.; and the latter for £71, by my old friend and schoolfellow, Mr. John Young, whose letter on the subject referred to is somewhat confirmatory of the opinion I had entertained of the former.

"Blackheath, 8th Sept., 1855.

"My dear Sotheby,

"You are quite right with regard to the very interesting letter from Prince Rupert to the King, which belonged to the late Mr. Baker, and formed one of the most curious and valuable letters in his sale. At first sight I was disposed to think that the signature only was in Rupert's handwriting; the body of the letter differing so much from the large and bold character of his ordinary writing. But a minute and careful examination and comparison, assisted by a good glass, quite satisfied me that it was a holograph letter; the difference to which I have adverted, arising, I have no doubt, from the fact of his having taken unusual pains with the writing, and having probably used a fine, instead of a broad pen. As regards the formation of the letters, the character was identical with his ordinary and well known hand.

"I was confirmed in this opinion by our friend Henry Foss, whose sagacity and judgment are so well known.

"Always, my dear Sotheby, yours very faithfully,

"JOHN YOUNG."

"P.S. I may add that Rupert's time was the period of good calligraphy!"

which it is written is of the *same* peculiar texture, and bears the *same* watermark as one of the autograph manuscripts referred to as being in the British Museum.

Another remarkable instance occurred in the Upcott collection of manuscripts. It was a manuscript copy of *LA PUCELLE D'ORLEANS*, which had been purchased many years ago at Paris by Mr. Markham Sherwill, a collector of autograph letters, who wrote on the fly-leaf of the volume, "I bought it as an UNDOUBTED corrected copy by the author Voltaire. The bookseller from whom I had it, told me, that it came from the Royal Library at Versailles. I believe it to be an original." With the firm belief of the genuineness of the volume, Mr. Upcott, a man highly distinguished in the annals of Autography, purchased it at the sale in 1827 of the collection of Mr. Markham Sherwill, and accordingly when Mr. Upcott printed in 1836 a list of all the treasures in his possession, he entered it as "a manuscript copy with marginal and interlineary notes by the author." At the dispersion in 1846 of the Upcott collection, the volume was sold, and coming, some months afterwards, under the immediate scrutinizing hands of Mr. John Payne, he incontestably proved to me, from internal evidence of the nature of the notes, that the copy could not have been written by the author, unless it were supposed that he himself could, for any particular object, have denounced the author of *La Pucelle* as one of the most infamous men in the world. Such was the tenor of one of the marginal notes. The character of the writing of the poem itself bore a most remarkable similarity to that usually adopted by Voltaire in his letters, the notes and corrections being in a smaller hand.

We are now about to enter into our own den! There are very few positions in which any one who is enthusiastically "mad" (as the generality of the world will have it) upon any particular subject, is placed, that he does not by "hook or by crook" manage to obtain a hearing. Thus it is, without any attempt at concealment, with the author of the present work.

About four years ago I accidentally heard that in the "*Serapeum*" for December 1841, a literary periodical published in Leipsic, I should find myself accused of having attempted to impose upon the credulity of the public by the statements I had put forth in respect to certain writings of the Great Reformer and learned Philip Melanchthon.

Presuming that my labours on the Block-Books may, perhaps, be either read or looked at on the Continent, more particularly in Germany, I hope I may be excused for adopting the present medium (perhaps the only one I may ever have) of endeavouring to refute so unmerited an attack, not only on my conduct in my professional occupation, as an agent in the disposal of literary property, but as an honourable man. I therefore will briefly relate the facts connected with the case.

In the year 1835, the library of Dr. Kloss of Frankfort was consigned to this country for sale by public auction, the preparation of the catalogue being intrusted to my care.

When I had nearly completed the catalogue, and had almost prepared it for the press, I met with the volume on the title of which appears the following manuscript note, a fac-simile of which is here appended.

*Nulla dies absque quinque diebus superstit*  
TH. MELANCHTHON.

Struck with this circumstance, I immediately referred to Dr. Kloss's manuscript catalogue of his collection, and great was my surprise at finding no mention made of it. That the passage was in the autograph of the illustrious Melanchthon required very little consideration; its authenticity was at once evident. I then recollected that, while cataloguing the collection of printed books, I had met with a considerable number illustrated with marginal notes in manuscript; and as, previous to the discovery of this volume, I had devoted some little time to the examination of Melanchthon's "Common Place-Book" among Dr. Kloss's collection of manuscripts, I commenced an inspection of the manuscripts in general. Finding among them the volume containing the Philosophical Collections stated by Dr. Kloss to be in the autograph of Melanchthon, and several volumes of grammatical collections and transcripts from classical authors, apparently in the handwriting of a youth, it occurred to me, that many of the marginal notes in the volumes above alluded to were also in the autograph of the great Reformer at different periods of his life.

Naturally very much pleased with the discovery, and under the influence, no doubt, of the feelings it was calculated to excite, I came to the conclusion that in the collection was embraced the mass of what might be termed Melanchthon's own library. Under this impression I recommenced the examination of the whole of the collection, noting by the way, all those volumes of which I thought the scholia on the margins to have been from his pen.

Being however urged to complete the catalogue with as little delay as possible, and consequently obliged to carry on the greater part of my investigations at night, it is not to be wondered at, should the conclusions to which I was then led occasionally prove erroneous. Thus, it was not until the catalogue was printed, and nearly ready for publication, that I discovered the singularly abridged autograph of Melanchthon affixed to the edition of Cicero, which is here subjoined in fac-simile.

*ps. p. laus*

Indeed so limited was the period I had to devote to these investigations, and consequently, so cursory the attention I was enabled to bestow upon them, that it was



not until it had accidentally come into my possession subsequently, at a time when I had more leisure to observe it, that I discovered in like manner the signature of Melancthon appended to a marginal illustration of the Iliad of Homer, in a copy of that work which was purchased at the sale by Messrs. Payne and Foss, and passed through their hands without their being conscious of the literary treasure it contained, as more particularly noticed in the observations upon the fac-simile from the volume in Plate xxxiii. of my work\* upon the subject of the autographs discovered.

A further and more minute examination, however, between the publication of the catalogue and the period of the sale, having served to give me a clearer insight into the character of the several styles of handwriting they contained, I gradually became aware, that, although correct in my general estimate of the volumes in question, *very many errors* had crept into my conclusions, some of which I was thus enabled to rectify even previous to the sale.

The same imperfect opportunities of investigation which were the cause of the errors into which I had fallen, operated no doubt with other persons, whose opportunity for investigation was even yet more limited; and the consequence was, that, notwithstanding all the internal evidence they contained, a general disbelief of their authenticity began to prevail. To remove this impression, and justify the views I had taken, I executed a series of plates intended to illustrate the connection between the several handwritings. Finding, however, that a prejudice still existed, which all my efforts at the time were insufficient to subdue, and *unwilling to incur the imputation of having endeavoured, by undue representation, to enhance the value of property committed to my charge, I determined on purchasing the greater part of the volumes myself*, with the view of entering more largely into the subject, at some future time, when I should have more leisure to devote to it.

Since that period I have been enabled, through the kindness of many friends, to collect much additional information: to add many very interesting volumes to those I then procured; and to devote some little attention to the perusal of such works as were illustrative of the life and labours of the renowned Reformer.

What the intrinsic value of the materials which I have thus brought together may eventually prove in a literary point of view, I will not presume to take upon myself to determine. As calculated to illustrate the character and habits of a man whose opinions exercised so great an influence over the Christian world both then and since, their importance will, I think, at once be admitted; and when we consider the great vigour and originality of his mind, together with the constant habit of committing his thoughts to paper (a habit in which he at all times of his busy

\* Unpublished Documents, Marginal Notes, and Memoranda, in the Autograph of Philip Melancthon and Martin Luther, with numerous Facsimiles; accompanied with Observations upon the varieties of Style in the Handwriting of these illustrious Reformers. By S. Leigh Sotheby. Folio, 1840.

life appears extensively to have indulged), there can be no doubt that amongst such a mass of matter coming from his pen, there must be a great deal which would amply repay the critical researches of the learned.

With so many instances before us, it would almost appear superfluous to detain the reader by adducing evidences of the great extent to which Melancthon was wont to carry this habit (a habit contracted from his very earliest days), of inserting in writing, sometimes on separate paper, but most generally on the margins and blank spaces of such books as he happened at the time to be engaged in reading, the opinions he entertained concerning them, or apposite illustrations from ancient classical authors which the nature of the passages themselves was calculated to suggest. This is, indeed, a point to which Camerarius, his biographer and friend, expressly alludes, at the same time giving us to understand the importance which those, even of his own day, were accustomed to attach to these spontaneous and hasty effusions of his pen. After mentioning the practice of Melancthon in always taking with him to public meetings a copy of the Holy Scriptures, he adds: "*And as he was in the custom of inscribing in his books the useful and remarkable passages from the works of the ancients, which principally caught his attention in their perusal, occasionally illustrating them with his own observations, those who happened to see these books became particularly eager to obtain possession of them. Philip, therefore, being naturally very liberal, and inclined to please every body as far as it was in his power, frequently supplied, by purchasing others, the place of those which had either been stolen from him or bestowed upon his friends*"\*.

But it is to the works themselves that we need only look for the confirmation of this circumstance; and here indeed we shall find ample evidence of the extraordinary perseverance and industry which characterized this distinguished individual. Others, no doubt, might be adduced among the most learned scholars and men eminent for their literary attainments, who were likewise in the habit of illustrating their books with marginal annotations (a practice of which indeed we are not without examples even at the present day); and it is not improbable, but that, from the public and private libraries in this country alone, above a thousand volumes might be enumerated, which owe their principal value to the autograph illustrations of the great characters through whose hands they have passed. I believe, however, I am fully justified in asserting, that by no person of equal renown in the literary world has this practice been carried to a greater extent than by the subject of the present observations.

The multiplicity of the styles in which the notes and illustrations of many of the

\* "Cumque ascriberentur ab eo in chartis passim utiles et præclaræ sententiæ veterum, quæ ei illorum scripta legenti potissimum arriisissent, et nonnullis in locis explicationes quædam, quibus contigerat libros istos videre, ab his copia ipsorum maxima cupiditate expectabatur. Itaque cum esset Philippus naturâ liberalissimus et ad gratificandum cunctis, quibus posset rebus, proclivis empe ablatos ipsos suos et donatos aliquibus libros comparatis aliis mutavit."—*Camerarii Vita Philippi Melancthonis, recensuit Strobolini, Halæ, 1767, p. 16.*

works appear to have been written is, I must allow, such as at first sight might well justify a suspicion prejudicial to that unity of authorship which it is our particular object to establish. Throughout, however, all the varieties of writing assigned to the pen of Melanchthon, the same peculiarities, the same general character, may be more or less obviously traced. Suffice it to say, that the difference in appearance is by no means in reality such as to interpose any obstacle to the conclusion that the writing, whatever its general character, may be all by one hand. Executed at different periods and after long intervals of time, on paper of such different qualities and texture, and with pens of such different degrees of fineness, from the quill to the reed, and above all, fluctuating between such extremes of size, modified of course by the limited nature of the spaces in the books, upon the blank leaves and margins of which he was accustomed to write, sufficient reasons appear to account for a greater diversity in appearance than is characteristic even of the writing we have been induced to ascribe to Melanchthon.

Admitting, however, a certain diversity in the character of the writing, it still remains to be shewn, that such a diversity, under the special circumstances of the case, is by no means qualified to disprove our conclusion that the whole may be the production of one and the same hand. The ordinary writing of all Germans in their vernacular tongue is, as we all know, exceedingly different from that which they adopt in any other language; while another variety not less striking is displayed in cases where, as is not uncommon, both the German and Roman characters are simultaneously employed. In all the early specimens of Melanchthon's cursive Latin hand, is to be found a mixture of the German, which neither appears in his Latin round hand, nor in that used by him in his epistolary correspondence.

Again, however little the ordinary writing of men may alter after the character of their hand has been once formed, we have too frequent proofs of how variously men may write who addict themselves to rapid composition, to allow us to be guided in our opinion of the genuineness of any particular autograph, from its presenting an aspect different from what we have been accustomed to attribute to it. The very difference of the circumstances under which a phrase is written, in many instances, suggests a difference in the character of the hand employed. Thus, in a note or letter upon a full sheet of paper, where the matter is not expected to exceed the limits assigned to it, the writing may be presumed to present a very different appearance from that which the writer would have adopted, had he had to embody his sentiments within the confined limits of the margin of a printed book; while, at the same time, the familiar nature of the one, and the more serious character of the other, would at once occasion a very different degree of care in their execution. Fallacious, therefore, would indeed be any conclusion which we might be inclined to come to regarding the autograph of Melanchthon in the illustration of a favourite author, upon the consideration alone of the hand he was accustomed to adopt

in his epistolary correspondence, or his general writing upon a more extensive scale.

I have much to regret that my over-zeal in the discovery I made, should have tended, at that period, as I have great reason to believe it did, rather to decrease than raise the value of the general collection of books formed by Dr. Kloss. It is sufficient, however, for me to observe, that "*The Common-Place Book of Melancthon*," a volume then totally discredited as the autograph of Melancthon, now constitutes one of the most important volumes in the collection of Manuscripts formed by the late Rev. Dr. Butler, Bishop of Lichfield, the collection having been purchased by the Trustees of the British Museum. Indeed, the late lamented possessor acknowledged, in a letter to Messrs. Longman, "*that the more he examined it, the more he was astonished and satisfied with the character I had given it, though at first sight he was inclined to doubt it.*"

Thus, again, it was with the copy of the Holy Scriptures, which I withdrew from the library of the late Alexander Chalmers, Esq., inserting it in the collection of Dr. Kloss. Some of the fac-similes I gave from that volume in the catalogue were taken from two loose fly-leaves. These had been, previous to the sale, unfortunately mislaid by the artist employed, and on my finding them, some time after, I forwarded them to the Rev. Dr. Hawtrey, for whom the volume had been purchased by Messrs. Payne and Foss. In their acknowledgment to me the Rev. Dr. Hawtrey observed: "*Mr. Foss had indeed given me some hope that they might be found, but I had so long given up that, that I cannot but consider their recovery as pure gain, and the more so as your remarks on the writing, and the comparisons which you have made of various specimens of Melancthon's penmanship, satisfactorily prove the genuineness of the whole.*" The volume was sold at the dispersion in 1854 of the library of the Rev. Dr. Hawtrey, when it produced nearly £30. It now forms one of the treasures of the most eminent philobiblist of the United States.

Beyond the thin and peculiarly straggling hand used by Martin Luther in a few original letters, preserved in the British Museum, in the Royal Library at Munich, and elsewhere (from which facsimiles are given in plates xxx. and xxxi. of my work), little, comparatively, has hitherto been known of his autograph; though the large Monastic German Text used by him for the inscription in the copy of his edition of the Holy Scriptures, in the German language, printed at Wittenberg in 1541 (see fac-simile, No. 29, in the annexed plate, LXXXII.) is sufficient to show that his hand-writing was not confined to one particular style;—clearly demonstrating, as before stated, that the writing used by many persons in their letters differs very much from that they would employ for other purposes.

It is now *fifteen* years ago, when, in making a list of the books in my possession, I particularly observed the peculiar character of the writing of the notes occurring in copies of the works of Aulus Gellius and Quintilian; and in

forwarding that list to a distinguished member of the Literary World, I observed, "the more I examine the character of the writing in those volumes, the more I consider them to be by the hand of Luther, more particularly in the work of Quintillian. The writing of the coarse and quickly written notes in the larger hand on the margins of that work very much resemble the peculiar and angular character of the usual letter-writing of Luther."

During the summer of 1847, a gentleman, a native of Germany, did me the kindness to forward for my inspection a volume which had been preserved for many generations in his family; I offered to purchase it, but he valued it so highly that I was obliged to decline it. It was a small octavo edition of a Latin Bible, the margins of which were nearly filled with annotations in the autograph of Martin Luther. I was perfectly astonished at the minuteness of the writing contained in the volume, and on careful examination I discovered that very many of them were signed "M. L."

From these notes I selected two, as given in fac-similes Nos. 1 and 2, in the annexed plate, LXXXII.; Nos. 3 and 4 being taken from the insides of the cover. The reader will here perceive that the first note is as minute as any of the writing of Melancthon, and executed with a degree of freedom, not very easy on the margin of a small bound volume.

Having, during the re-examination of the books, preparatory to the printing of the list alluded to, observed several books containing notes in a hand somewhat similar to the inscriptions occurring on the inside covers of the Bible mentioned, I therefore went over those books, which I considered as not containing notes in the autograph of Melancthon, including even several which, on the publication of my work, in 1840, I had thought emanated from his pen. The result of this careful examination has been, that I have found several books, containing, incontestably, manuscript notes in the autograph of Martin Luther, the notes in several instances being signed by him, thus proving that Luther was in the habit of writing on the margin of his books, also, as indeed were many of the Scholars and Theologians of that day, of which numerous instances are to be seen in the present collection of books.

The fact of these books being now discovered is not at all extraordinary; for the probability is, that, at the death of Luther, Melancthon obtained many of his books; and, consequently, they formed part of Melancthon's library.

I now proceed to give extracts from the previously mentioned article that appeared in the "*Serapeum*." It was written by Dr. George Kloss, whose library had been purchased and brought to this country for sale by Messrs. Longman and Co. The article is intitled "*On the pretended handwritings of Melancthon specified in the catalogue of the library of Dr. Kloss*," and is chiefly in the form of a letter of remonstrance to those gentlemen. After some preliminary observations, Dr.

Kloss states, that, on the receipt of the catalogue, "I found numerous fac-similes attributed to Philip Melanchthon and the numerous entries of books from his pretended library (exactly, errors excepted, 601), enriched by him with marginal notes. I was still more surprised at the silly treatise concerning Melanchthon's hand-writing, signed S. L. S., Feb. 26, 1835. This is not the place to anatomize the ridiculous assertions therein; but since many copies of the catalogue of my former library are dispersed on the continent, any one may read Sotheby's amusing untruths."

In the letter to Messrs. Longman after the sale had taken place, March 28, 1836, Dr. Kloss, on hearing from those gentlemen that I intended to publish a work with the view of confirming, as far as I was able, the assertions I had made, writes, "The highest pitch of the ridiculous lies in the pains taken by Mr. Sotheby to manufacture a *Bibliotheca Melanchthoniana* out of the books I collected from the entire South and West of Germany, from Milan, Basle, Paris, London, Leipsic, Prague, Vienna, and Breslau. I purposely make this geographical congregation, in order that I may defend myself personally, as well as my library, against the imputation of a magical attractive power over all those books bearing MS. notes which that gentleman chose to ascribe to Melanchthon." After endeavouring to shew that the writing in various books obtained from different places could not have been in the autograph of Melanchthon, Dr. Kloss adds, "When last year I received the printed catalogue before the sale I did not think proper to interrupt it by a protest. But I declared to all connoisseurs and amateurs at Frankfort, that I would have a formal declaration of my non-participation in Mr. Sotheby's impostures inserted in several scientific periodicals; for as the catalogue bore my name, an ignoramus might some day take it into his head to publish an extract as a *Bibliotheca Melanchthoniana*, with an appeal to my literary reputation. Especially as the treatise relative to Melanchthon's hand-writing is only signed with initials, some day or other this record of folly and false conjectures might be attributed to me,—to me—who, although not an author by profession, have the reputation of being a competent judge." Dr. Kloss concludes his letter with the hope of being able to regain the MS. catalogue which accompanied his library, as also other MS. catalogues, comprising five folio volumes, not seen by me. These catalogues were returned by agreement on the part of Messrs. Longman to a Mr. Amerbach, the agent employed by Dr. Kloss in the sale of the library to those gentlemen. Dr. Kloss in regretting his not having been able to obtain these documents from M. Amerbach, whose estate had passed into the hands of his creditors, thus closes his letter of remonstrance:—

"My wish is to present them to the town library here, as a memento of the bibliographical treasure which was once collected within the walls of Frankfort. The preceding documents declare clearly and positively that I have no part in the phantasies of Mr. Sotheby in the catalogue of the library of Dr. Kloss, and also

that I never entertained them. In the hope of once more becoming possessed of the missing catalogues, I left all these misrepresentations to their own fate for a while, but made use of convenient opportunities to let judges of autographs read the letters already quoted, and especially to have my last letter of the 28th of March, 1836, attested by their signatures, in order to meet any suspicion of later interpolation. As soon as the copies of this declaration are completed, I shall deliver to the town library here the whole correspondence relative to it, in order that now and in future, every one may convince himself by ocular demonstration of the certainty of my timely warning against the *Bibliotheca Melanchthoniana* manufactured out of my former library. It is to be hoped that no true lover of literature will allow himself to be misled by these pretended discoveries. It speaks of itself that this my protest can only extend to that part of his new work which will base itself upon the catalogue of the library of Dr. Kloss.

*"Frankfort-on-the-Main.*

"GEORGE KLOSS,

*"Med. Dr. & Professor."*

It is very evident that the learned Doctor was sadly distressed at my having discovered that there existed an interest in many of the volumes in his library unknown to him. Had he been equally so at learning that by the false representations of his agent M. Amerbach to Mr. Reader, the negotiating assistant of Messrs. Longman, those gentlemen lost a considerable sum by the purchase of his library, it might have been some little satisfaction to them to have received the assurance of Dr. Kloss that he himself was in no way to blame for the conduct of his agent.

I am free to confess that in very many instances I was wrong in my judgment; and had I selected those volumes only that could with little fear of contradiction have been stated as bearing internal evidence of having belonged to the illustrious Reformer Melanchthon, I should have saved the learned Dr. Kloss much distress of mind,—my employers much annoyance at so unsatisfactory and unprofitable a correspondence with him,—myself much labour, as also the imputation of having been an impostor and the manufacturer of a *Bibliotheca Melanchthoniana*, in lieu of receiving from the learned Dr. Kloss "*the handsomest snuff-box the town of Frankfort could produce*," a memorial anticipated by the author of the *Bibliotheca Spenceriana*\*!

I committed many mistakes; but not, I think, such as justify so severe a remonstrance from Dr. Kloss. I deem it unnecessary to refer to the various books which he states, owing to the locality whence he obtained them, could never have been seen even by Melanchthon. To those observations I will only note, that the very interesting copy of the Holy Scriptures (referred to in p. 125) I discovered in the library of Alexander Chalmers, the eminent biographer, was bought by him, half a century

\* Reminiscences. By the Rev. Dr. Dibdin. Vol. i. p. 412.

ago, for a shilling, at a stall in the streets in *London*! So, likewise, in respect to that most interesting copy of the Aldine Virgil, which was evidently used by Melanchthon at his lectures, and had his autograph initials attached to many of the notes: I purchased that volume from Messrs. Payne & Foss, who had had it on their shelves for very many years without having discovered the nature of its contents. In referring to some of the books, Dr. Kloss remarks: "I acknowledge that Nos. 4635, 4636, and 4637, contain Melanchthon's handwriting, and have recognised them as such in my manuscript catalogue, which Mr. Sotheby had before his eyes. With respect to 4632, I doubt its genuineness, notwithstanding the appendage of Melanchthon's name."\* Now I can positively affirm that 4635 was the only volume to which Dr. Kloss made reference as having any writing in the autograph of Melanchthon. There was not the slightest indication, in his description of the "Common Place-Book of Melanchthon," of its being *autograph*; nor did he so write on my application to him for information. He merely noticed that that volume, as also 4635, "came from one and the same collection."

Whatever errors I may have committed in my desire to call attention to the discoveries I had made, I believe it is now generally allowed that I was right on the main point, namely, that the library did contain very many volumes with marginal notes in the autograph of the illustrious Reformers Melanchthon and Luther.

In the *Loci Communes* of Manlius†, a work compiled, for the most part, from the discourses of Philip Melanchthon, occurs the following article, confirmatory of many points then advanced and entertained by me upon the subject. My attention was called to it, a few months since, by my kind friend Mr. Singer, a gentleman well known for his erudition in early literature, and one who not only loves the possession of curious and rare books, but delights in the study of their contents. To his research, therefore, the reader as well as the "Concoctor of the *Bibliotheca Melanchthoniana*" is indebted for a passage which bears very gratifying and most welcome testimony in corroboration of the statement I had made.

\* I do not for a moment doubt that the inscription and signature on the title page of that volume are the autograph of Melanchthon. It may be a question whether the whole of the manuscript collection and marginal notes are not in the autograph of John Oecolampadius, a most distinguished Greek scholar, and an intimate friend of Melanchthon, the latter having written the memorable line on the title page at the request of his friend. The more the works of that period containing marginal notes are examined, the more they throw a light upon the custom of learned men writing on the margins of books. And as far as concerns the writing itself, CALIGRAPHY appears not to have been unworthy of the attention and practice of the most eminent scholars and public characters of the period. The above opinion respecting the collections of Oecolampadius is strengthened by my having obtained, within a few days, from Mr. Stewart the bookseller, a volume containing various treatises by Oecolampadius, on one of which occurs his autograph inscription, it being the dedication copy to his Patron, Bernhard de Adclmansfeld. There is a remarkable resemblance in the writing of the inscription to that of the MS. collection of Oecolampadius.

† "Locorum Communium Collectanea à Joanne Manlio, per multos annos, tum ex lectionibus D. Philippi Melanchthonis, etc., etc., recognita." *Basilæ*, 1565, pp. 543-4. The work is not in the British Museum. I have a copy of it, which I lately purchased from Mr. Stewart.



## MELANCHTHON ON WRITING.

"Scripsi\* bis mea manu Epistolam ad Romanos Græce, tunc cum melius adhuc pingere, et manus essent faciliores, ac plus otii haberem. Unum verò exemplar dedi Doctori Hesso Vratislaviensi. Φ. M.

"*An juventus sit ad bonas literas pingendas assuefacienda.*

"Turpe est pingere malas literas. Quidam asini de industria male pingunt literas. Omnis qui de industria male pingit literas, est mulus† grammaticus. Pulchrum est ita scribere, ut literæ sine offensione legi possint. Omnes veteres principes scripserunt grandiores literas: sicut etiam habebant magnanimitatem animorum et reliquarum virtutum. Dux Fredericus et Dux Georgius pulchras literas pingebant. Erasmus, Budeus, Lutherus, optimè literas pinxerunt; et omnes illos antecelabat Capnio (i.e. Reuchlin), qui pulchrè pingebat, et grandiusculas amabat literas. Habens mediocrem manum pingendi literas, is eam retineat; neque illud nisi de affectione intelligi volo.

"Chrysoloras, qui docuit Florentiæ literas Græcas primus, cum parentes sæpè intrassent scholam, visuri quid filii proficerent, et inspicerent eorum scripturas, dixit: Inspicite tantum cultros eorum. Qui habet optimum cultrum, ille etiam optimè pingit; id est, qui venit paratus. Doctor Casparus Crucigerus poterat quorumcunque pennis optimè pingere. Qui hoc possunt, aut sunt omnino excellentes, aut *Schlingellini*, hoc est, ignavi."

## LITERAL TRANSLATION.

Twice I have written, with my own hand, the Epistle to the Romans in Greek, then, when I could paint better, and my hand was more free, and I had more leisure. One of the copies, however, I gave to Doctor Hess of Breslau. P. M.

It is disgraceful to paint bad letters. Certain asses, from wilfulness, paint their letters badly. Every one who wilfully paints letters badly is a grammatical mule. It is beautiful so to write that the letters can be read without offence. All the old princes wrote the larger letters, as they also possessed magnanimity of soul and the other virtues. Duke Frederick and Duke George painted beautiful letters. Erasmus, Budeus, Luther, painted letters in the best style; and Capnio (Reuchlin†) who wrote beautifully, and loved the larger letters, excelled all of them. He who has a mediocre hand for painting letters, let him retain it; nor would I have it understood that he did it from affection.

Chrysoloras, who first taught the Greek letters at Florence, when parents often came into the school to see how their sons were progressing, and inspected their writing, said: Inspect only their knives: he who has the best knife, he also paints the best; that is, he who comes prepared. Doctor Caspar Cruciger was able to paint capitally with any pen whatsoever. Those who can do this, are indeed either excellent, or *Schlingel*, that is, idle scamps.

In the preceding passage, Melanchthon mentions with marked emphasis the fact of the great Martin Luther being well skilled in caligraphy. He does not merely record that he "wrote a good hand;" but states that Luther, as also Erasmus and Budeus, painted letters in the best style—"optimè literas pinxerunt." This is not the language of an ordinary remark. He meant it as an example of the pains great and learned men were accustomed, in his day, to bestow on their writing, beyond

\* In the edition of 1565 the word is "*Descripti*;" but in that of 1594, printed at Franckfort, whence the quotation is taken, it is as given. † In edition 1565, the word is printed "*malus*."

‡ It is well known that Reuchlin for some years gained his living at Paris by the copying of Greek Manuscripts. I have in my possession his celebrated autograph letter to Melanchthon, urging him to accept the appointment at Wittenberg.

what the more ordinary duties of life required of them. As regards his own handwriting, he speaks very modestly; but what he says sufficiently proves that, at periods of his life, when he had "*more leisure*," he paid great attention to caligraphy.

In my own collections for a Bibliographical Record of the Works of the English Poets (commenced by me when at school), I have several thousand folio pages written at different periods of my life. Very many are in a round (type) hand, totally different from the style ordinarily used by me in my daily occupation; and were I to attempt to "*paint letters*" equally well now, I should find the necessity of humbly using the same remark as the illustrious Melancthon did,—"*then I could paint better, and my hand was more free.*"

In respect to the autograph of Martin Luther, the observations of Melancthon are remarkable, because the writing adopted by Luther in his letters (that chiefly hitherto known) is of a particularly *straggling*, and oftentimes almost *illegible* character. A reference to the fac-similes given in plates xxx. and xxxi. of my former work\* will forcibly exemplify this fact; while the AUTOGRAPH Prayer at the close of a copy of his Catechism shews his caligraphic skill, it being written in the same Gothic letter as that of the type in which the work is printed. The whole of the prayer is given in the first specimen, plate xxxi. mentioned as a remarkable illustration of how Luther could "*paint letters.*"

By a most fortuitous circumstance I am enabled to corroborate the statements I have made respecting the writing occurring in some volumes which I have attributed to the pen of Luther. Early in the present month, September 1855, I purchased from Mr. Leslie the bookseller, a copy of one of the earliest Protestant editions of the Bible, printed at Nuremberg in 1527. The margins of this volume are covered with manuscript notes. It was shewn to me by Mr. Leslie, who had received it from the Rev. Thomas Lathbury†, of Bristol, he believing the notes to be in the autograph of Melancthon, in consequence of an opinion given by me many years since. After a careful examination, I immediately ventured to pronounce otherwise, the volume affording one of the most remarkable instances in confirmation of the opinion I have expressed concerning the handwriting of Martin Luther, the whole of the notes being in HIS AUTOGRAPH. The opportunity is too tempting, and the expense too trifling, for me to refrain from presenting to my readers, in plate LXXXIII. fac-similes of some of the notes in the volume mentioned in order that they may be compared‡ with those taken from the margins of other books, in plate LXXXII.

\* Unpublished Documents in the Autograph of Luther and Melancthon, etc. *Folio*. MDCCCXL.

† On an application by Mr. Leslie, at my request, to the Rev. Mr. Lathbury, to inquire whence he obtained the volume, I learn that he purchased it, very many years ago, at the shop of a bookseller, as he thinks in Prince's-street, Leicester-square. Another remarkable instance is here shown, of how a book of the greatest interest may travel from place to place, and its valuable contents remain unheded for centuries.

‡ To some of the fac-similes in plate LXXXII. we have had occasion to allude in pages 125, 126, preceding.

## PLATES LXXXII. AND LXXXIII.

## VARIOUS SPECIMENS OF THE AUTOGRAPH OF MARTIN LUTHER.

IN the preceding pages, 125-6, I have particularly related the occasion of my having had the fac-similes in plates LXXXII. executed, and, subsequently, those in plate LXXXIII.

In the former, the specimens 1, 2, 3, and 4, are from the small edition of the Bible brought over from Germany for my special examination; and I now regret that I did not purchase the copy from the gentleman in whose family it had been handed down for above three centuries. Had I been in Germany, I might have been able, economically, to have acceded to his terms; viz. a sum that would buy "a carriage and a pair of horses:" no bad idea, by way of barter, on the part of the owner! It was, however, a most interesting volume, the greater portion of the lower margins of the pages being covered with notes in a small hand, similar to the fac-similes 1 and 2, and very many others bore the initials M. L. As with another copy of the Bible in my possession, the Great Reformer had written on the insides of the covers a comment on a verse from the Scriptures, adding his name in full, as seen in fac-similes 3 and 4. The writing in these is the peculiarly *angular cursive* style, more frequently used by Luther in his letter-writing.

No. 5 is taken from the copy of the Bible (now in the Bodleian Library) referred to at p. 117, as having been bought by Mr. John Payne.

Nos. 6 to 27 inclusive are taken from the margins of various volumes, the notes presenting a great variety of the cursive hand; some very straggling and carelessly written, several having the initial M. to them. The writing in specimen 6 is more of a *round* hand, and agrees with Luther's notes in a copy of "*Die sieben Busspsalm*," printed 1520, preserved in the Royal Library at Munich, fac-similes of which were, some years since, most kindly sent to me by M. Lichtenhaler, the Director of that Library. The signature of Luther, as in specimen 28, is from another edition of the Bible in my possession. That in specimen 30 is from the celebrated folio edition in the British Museum, the autograph and the three words before it evidently shewing that Martin Luther adapted his style of writing to the occasion, and did not confine it to the thin angular hand usually known as his.

The specimens in plate LXXXIII. present an infinite variety of the use of the *cursive* hand, from writing so minute as to require a magnifying glass, to the larger and more coarse character, as in specimens 29 and 30 in the preceding plate.



[illegible]

[illegible]



Why the Great Reformer should have, in the one Bible, attached his initials • to so many of the notes, and omitted to do so in the other, is a point to be explained only by the circumstances under which he was influenced when so occupied.

In closing these observations we are induced to remark, that the autograph of a person frequently varies according to his state of health, the goodness of his pen, the quality of his paper, and the cause of its use.

Reverting again to the subject of Literary Forgeries; a subtle Greek, with much learning and barefaced effrontery, has employed himself for several years in manufacturing very many Greek Manuscripts, and palming them off, whenever an opportunity offered, as the genuine works of centuries past. That this man, by name, SIMONIDES, succeeded in deceiving a few of the most learned philologists on the Continent,—men who are in the habit of daily inspecting and studying such works,—is most certain. In fact, his productions ran the gauntlet scathless through one of the most distinguished literary societies in Europe.

In this country, however, Simonides was not quite so successful. He totally failed in his endeavours to impose upon the experience of Sir Frederic Madden, the Head of the Manuscript Department in the British Museum; as also on the Rev. H. O. Coxe, at the Bodleian Library, Oxford.

Long before the public in this country had the smallest intimation of the iniquitous proceedings of Simonides, Sir F. Madden had informed me of his forgeries; but as they were not publicly known, I hesitated, when writing on the subject contained in the few preceding sheets\*, to enter upon such ground without the possession of more substantiated facts to enable me to maintain it.

The publication, however, in the *Athenæum*† of much interesting information respecting these forgeries, led me to request Sir F. Madden to favour me with a reiteration, in writing, of the conversation we had previously had on the subject; and he has accordingly done so. I therefore now proceed to lay before my readers extracts from the *Athenæum* respecting this literary impostor, closing them with the communication alluded to, without venturing an opinion upon a subject quite out of the sphere of my abilities.

*Athenæum*, Feb. 16, 1856.

“The following facts concerning Simonides are taken from a literary Hue-and-Cry published in 1853. They rest on the authority of Dr. Mordtmann, *Chargé-d’Affaires* of the Hanseatic Towns at Constantinople:

“Simonides comes from the island of Syme, opposite to Caria, and may be at present (1853)

\* This sheet was printed several months after those which follow.

† Numbers for Feb. 16, Feb. 23, and March 1, 1856.



about thirty-five. He has paid great attention to palæographical studies, and has himself attained an almost incredible mastership in this subject. Several years ago he suddenly appeared at Athens, and offered a mass of the rarest MSS. of lost works, and some very important MSS. of the Classics, all very ancient. He said his uncle had discovered them in a monastery on Mount Athos: he had carried them away secretly, and there were still more left behind. He was very mysterious, and spoke always of his enemies and spies. The Greek Government appointed a Commission to examine his MSS. He produced a very ancient Homer, with the complete Commentary of Eustathius. The Commission reported favourably: there was only one dissentient voice. A new inquiry was made, and the MS. turned out to be a most accurate copy of Wolf's edition of Homer, with all its errata. Simonides was unmasked; but he had in the mean time published his 'Simais,' a history of the School of Syme, a forgery from beginning to end.

"In the year 1851, Simonides made his appearance at Constantinople. He was received by Baron Tecco, the Sardinian Minister. His promises were grand. He was going to publish a Sanchoniathon, which he said he possessed complete. Now Sanchoniathon was rather an ominous name; and Wagenfeld's successful forgery had not yet been forgotten. Therefore Simonides soon dropped Sanchoniathon, and came out instead with a Greek work on Hieroglyphics. He maintained that his work gave, among the rest, a translation of an inscription on an Egyptian figure, which belonged to a M. Cayol at Constantinople. A meeting was held, at which Baron Tecco and Dr. Mordtmann assisted. Simonides read his translation; and it was found that it did not square with the original at all. This having failed, Simonides promised to produce a MS. containing Cuneiform Inscriptions, with a transcript in Phœnician letters. As Dr. Mordtmann, however, was well acquainted with both of these alphabets, Simonides never produced this treasure at Constantinople. It is a curious fact, that an old parchment, pretending to come from the Library of Seleucus, was some years ago communicated to the Royal Asiatic Society in London. It contained Cuneiform Babylonian Inscriptions, with a transcript in Phœnician letters; and it is stated by one of the most competent scholars, who took a copy of some lines of the MS., that the transcript into Phœnician was correct; and that, at the time, Col. (now Sir Henry) Rawlinson had not yet deciphered, or at least not yet published, any of his readings of the Babylonian Inscriptions.

"Simonides, having the scrutinizing eye of Dr. Mordtmann upon him, abandoned Sanchoniathon, the Hieroglyphics, and Cuneiform Inscriptions; but produced instead a Greek work giving a complete history of Armenia. The Armenians at Constantinople, being men of literary taste, offered to buy his MS., and to publish it with an Armenian translation. He gave them some specimens of his work; but the proper names which occurred in it were not Armenian at all. Pressed to produce the rest, he hesitated, and at last demanded one million of piastres before he would part with his treasure. This put an end to the history of Armenia.

"But Simonides was not yet discouraged. He soon came before the public with a more startling discovery than any he had yet made. He said he possessed a MS. of the time of the Franco-Venetian rule of Constantinople. In this MS. a monk, he said, gave an account of many valuable MSS. buried by the Comneni, in order to hide them from the Latins. The places where they were buried were accurately defined along the Bosphorus; and he was ready to disinter a MS. in a Monastery of the Prince Islands, containing the Acts of the first Apostolic Council of Antioch. Simonides asked leave to dig from the Turkish Government, and from the Patriarch, Anthimos; and when this was refused, he spread a story that, like the Chalif Omar, the Patriarch had said to him: 'The Acts of the Council of Antioch are superfluous; they either confirm or contradict the Canons of the Greek Church, and in either case it will be useless to dig.'

"Soon after, Simonides paid a visit to Ismail Pasha, the Turkish Minister of Public Works and Commerce, by birth a Greek. He lived at his villa in Bebek, on the Bosphorus; and as he

had not yet left his harem when his guest arrived, Simonides walked alone in the garden. He afterwards declared, that, in the garden, he had discovered one of the places marked in his work as a place where MSS. had been buried; and that, if he was allowed to dig, he would produce a poem of Aristotle in Greek, written in Carian characters. Excavations were made; a box was discovered, and it contained the MS. in a tolerable state of preservation. M. Cayol was present, and published an account of what he had seen in the *Journal of Constantinople*; but the name of Simonides was sufficient to damp the enthusiasm of the literary world.

"A last appeal was made. Ibrahim Pasha, one of the most learned men at Constantinople, was building a new house near the Hippodrome (Atmeidan). Excavations were going on; and Simonides, on being asked by M. Cayol, declared that an Arabian MS., written in Syriac characters, would be found on a certain spot. The workmen dug for two hours, Ibrahim Pasha and M. Cayol being present, and Simonides not being allowed to descend. At last a pause was made, and the gentlemen partook of a luncheon. After luncheon the digging was resumed, and almost immediately Simonides was heard to exclaim, 'There it is! bring it up.' A box was brought; but the soil which adhered to it was of a different kind from that of the ground. The workmen were grinning: and when interrogated, confessed that, during luncheon, the Greek came out for a short time, jumped into the pit, and began to burrow.

"This put an end to Simonides' career in the East. He left Constantinople, and came to England; and, in spite of the repeated warnings addressed to all Public Libraries, he succeeded in disposing of many of his MSS. Among the most curious MSS. which he left in England, one is a copy of Hesiod, written *Βουστροφύγον*; another, the identical copy of some books of Homer, sent from Chios to Hipparchus, the son of Pisistratus. It is almost incredible that such impudent frauds could have been successful; but there is little doubt that many more will now be brought to light. The British Museum\* is said to possess thirty MSS. of Simonides. These may possibly be genuine; yet they would require a new and careful examination.

"At Leipzig, Simonides sold a copy of *Hermas the Shepherd*, a Christian work of the first century, hitherto known only in a Latin translation. It was published by Prof. Dindorf and Prof. Anger; and is no doubt a forgery. So far we are following the statement of the *Hue and Cry*.

"The last achievement was Uranius. The MS., a palimpsest, was sent from Leipzig, where Simonides was staying, through Prof. Dindorf, to Berlin. With their eyes open, the members of the Academy declared that the MS. was genuine; and the Minister of Public Instruction had been ordered by the King to buy it for 5,000 thalers, about £700. Considering that the MS. consisted only of seventy-one leaves, this shows what value was attached to this work. We do not yet possess the full account of how the forgery was detected. It is said that Prof. Lepsius was startled by the extraordinary confirmation which Uranius gave throughout to his own system of Egyptian chronology; but we must say that the very first page ought to have been sufficient to open the eyes of Greek scholars. We there read *κατ' ἐμὴν ἰδέαν*, 'according to my idea.' This is an expression never used, except in modern philosophical parlance. It may be found in Descartes and Locke; but we doubt whether Prof. Dindorf will find this expression in any Greek author. When

\* I venture to express an opinion that it would have been but courteous to the Head Keeper of the Manuscripts in the British Museum, had the writer of this article proceeded to that Library, or communicated with Sir Frederic Madden, ere he made an observation which is liable to unpleasant interpretation. Public journals, however, have full right to form their own views; and well it is so, as oftentimes such remarks end in the elucidation of the truth. As stated in a preceding page, fifteen years since, I was denounced in the *Serapeum*, a literary journal widely circulated all over Germany, as an *impostor* and "*manufacturer of a Bibliotheca Melanchthoniana*." It gave me no annoyance, more than the payment of 4*l.* 1*1s.* 6*d.* for a translation of the article, the chief points of which I have given.

the MS. was again examined by Prof. Ehrenberg, he discovered, by means of his powerful microscope, that, wherever the writing of the so-called palimpsest was crossed by the modern writing, the ink of the old letters overlaid the ink of the more recent works. This settled the controversy.

*Athenæum, February 23, 1856.*

"The learned men of Berlin have been overreached. Excess of ingenuity has made them credulous; and some of the first persons in German literature have been made the dupes of an imposture as marvellous as any which the history of literary forgery has to show. These gentlemen seem to have exclaimed with Wordsworth:

'O ye who patiently explore  
The wreck of Herculean lore,  
What rapture, could you seize  
Some Theban fragment, or unroll  
One precious, tender-hearted scroll  
Of pure Simonides!'

And Simonides came, opened his scroll, and cheated the Pundits. He professed to be able to solve all mysteries, and remove all historical doubts. The long controversy on Egyptian chronology was at last to end. He produced a work, lately discovered in the East, containing the whole history of Egypt, written by a man who had access, not only to the whole work of Manetho, but to the sacred records in the temples of Memphis and Heliopolis. The first classical scholars of Germany adopted the story; and Prof. Dindorf has published part of the scroll of 'pure Simonides,' under the title of *Uranii Alexandrini de Regibus Egyptiorum Libri Tres; Operis ex Codice Palimpsesto edendi Specimina propositus Gulielmus Dindorfus, 1856.* The palimpsest consists of seventy-one leaves, each page containing two columns; so that the whole work would comprise 284 columns. It is written, we learn from Prof. Dindorf, in uncial letters. After the original writing had been effaced, the parchment appeared to have been used again, by a writer of about the twelfth century, for copying four works of greater interest than the History of Uranius. Specimens of these works are given by Prof. Dindorf in the Preface. The first is *Διήγησις Ἰωσήφου εἰς τὸ μαρτύριον τῶν ἁγίων Μακκαβαίων*, a work of Flavius Josephus, commonly known as *Εἰς τοὺς Μακκαβαίων λόγος*. The second gives a history of the Virgin Mary, and the discovery of her sacred gown. The third is a work of the Emperor Constantine, collected from various histories, giving an account of the picture of our Lord, which was sent from Edessa to Constantinople. This was published before, by Franciscus Combesius, in *'Originum Rerumque Constantinopolitanarum Manipulo'* (Paris, 1664). The fourth gives a history of St. John the Baptist, and the discovery of his head.

"These four works, as Prof. Dindorf says, are easy to read on the scroll of Simonides, while the effaced text of Uranius offers great difficulty, and requires the application of the strongest chemical means to make it legible.

"The most important point was, of course, who is Uranius? On this Prof. Dindorf gives us the fullest information. Stephanus Byzantinus quotes Uranius, and calls him *ἀξιόπιστος ἀνὴρ*, and the author of a work on the history of Arabia. But the forger was not content with so vague a reference. Another discovery was made: a manuscript giving an account of homonymous writers and poets, and, among the rest, a complete life of Uranius, the author of the History of Arabia and of the History of Egypt. Prof. Dindorf gives several extracts from this second scroll. First of all there was a life of Nonnus, the poet of the Dionysiaca. His age had been unknown hitherto; but he is here called a contemporary of Constantine the Great; and his death is placed in the fourteenth year of Theodosius, 392 A.D. Several works of Nonnus are mentioned, equally unknown, from previous authorities. Nonnus is called the son of Pleonippus; and Prof. Dindorf remarks:

"Nomen suspectum, quum nulla alia nomina cum *πλείον* composita reperiantur. Simile est Leonippi nomen, Mithridatis legati, quod tamen ipsum quoque unius testis fide nititur, Memnonis apud Photium Bibl. p. 237.' After this Nonnus, two other writers of the same name are mentioned. Now this work, *Περὶ ὁμονύμων ποιητῶν καὶ συγγραφέων*, contains also the life of our Uranius. He was an Alexandrian. His father was called Anaximenes, his mother Kallikratis. His date is not accurately known; but it is said that he was a pupil of Chrysippus of Alexandria. The following titles of his works are mentioned: Three books on the Kings of Egypt; three books on the Priests of Egypt; two books of the Egyptian priests on Laws; six books on the Habitations of the Egyptians; two books on Ethiopian Archaeology; five books on the History of Arabia; two books on the Kings of Ethiopia; three books on the History of the Rulers of Libya; four books on the Archaeology of Lycia; two books on the Kings of Caria; four books called *Periodus Egypti*. Other writers of the name of Uranius are afterwards mentioned; but their works are of less interest. The ingenuity which could forge such a series is marvellous.

"The pretended work of Uranius is the History of the Kings of Egypt, in three books, and is dedicated to Deimachus. This latter, as we learn for the first time, was a writer of great celebrity. His father was Xenocles, who wrote ten books on Roman history; and Deimachus himself, besides being a great patron of literature, is mentioned as the author of a work on Egypt.

"After all this preliminary information, the wise men of Berlin approached the text of Uranius with high expectations, and almost a feeling of awe. Here, then, all the doubts which had occupied the thoughts of Champollion, of Rosellini, of Lepsius, and of Bunsen, were to be solved; the authenticity of the hieroglyphical records was to be tested, and the knowledge of the most ancient history of Egypt to be recovered! Manetho had risen from the grave; or, if not Manetho himself, at least one who knew his work, and who is able to give a much more complete account of the kings of Egypt than any of the chronographers on whom we had hitherto to rely.

"The scroll began with the first king, who is called Mesrachamis, the son of Nuachmis. He reigned 128, that is, about 43 years, because, as Uranius informs us, the Egyptian year consisted only of four months. Prof. Dindorf adds a learned note on Mesrachamis: 'Mestrainus, Chami filius, Noachi nepos, appellatur apud Eusebium, Chron. Can. 1, 20, p. 94, ed. Mediol. in excerptis ex Manethone (Mesraim apud LXX. Genes. 10, 8); generis Ægyptiaci auctor, à quo prima Ægyptiorum dynastia manere credenda est.' He is succeeded by his son Balchumis, who built a temple to his father's memory, and reigned 40 years. After him we read of King Memphathanchis, who reigned 30 years; of Achmanthos, who reigned 30 years; Phaathes, 38 years; Chnemachothis, 23 years; Ægypthoris, 78 years, who gave his name to the country of Egypt and to the river: Amthachotis, 30 years,—he built the Temple of Ammon at Memphis, and was poisoned by his wife.

"This is all Prof. Dindorf gives us of the first book of his wonderful scroll. The second book begins with Menes. He had been brought up in Libya, and delivers Egypt from the rule of the Arabs. He erected temples to his predecessors, and appointed priests and sacrifices to their memory. Here, then, the Berlin sages had the explanation of the so-called dynasties of the gods previous to Menes. They were real kings, whose history Uranius gives in great detail in the first book, and they were deified by Menes. Menes reigned 189 years, and was killed by a hippopotamus. This we knew already from the Syncellus. He is succeeded by his son Atothis, who reigned 172 years, and was killed by his brother, Atothis the Second. This Atothis the Second succeeds to the throne, and reigns 66 years. He is the author of a work on Medicine. Then follow Kenchenes, 93 years; Uanephthis, 126 years; Usaphaenephis, 60 years; Niebaches; Semempsis, 54 years; Ubiennethis, 108 years; Phemphosochochir, 54 years. He is killed by Buchonophis, who reigns 30 years, and is succeeded by his son Boethos. Under him there was a great rebellion,

but the earth opened near Bubastus, and swallowed up the rebels. This brings us to the beginning of what is called by the Syncellus, the second dynasty. Boethos reigns 106 years; his successor, Choos, only 30, being killed by his brother Kaeochos. It was known from Africanus that under Kaeochus, or Kaeochos, the worship of the bull Apis had been introduced into Memphis. Of this occurrence Uranius gives the most interesting account. Kaeochos, he writes, led an army against the town of the Thalamuzaei, in Arabia. He divided his army into thirty-six regiments, appointed a general for each, and gave to each general a kind of standard, consisting of the picture of an animal fixed on a javelin. This javelin was carried by the general. When the town was taken three generals had been killed: Apis of Heliopolis, Mnephis of Memphis, and Mendes. Their signs had been the bull, the young bull, and the goat; and when the king returned victorious, these three animals were worshipped as gods and received henceforth the names of the generals, Apis, Mnephis, and Mendes, who had been killed in battle when fighting for their colours. Uranius adds, that the Egyptians considered these signs or standards as the givers of victory, and that afterwards they changed the ideas of their gods into the nature of animals.

"We need not show any further the great importance of this new scroll—had it only been genuine. But we are sorry to add, for Uranius, for Prof. Dindorf, and for all Egyptologists, that the manuscript is a forgery,—one of the most successful ever known among the *Amœnitates Literariæ*. The name of Simonides is known to many collectors of manuscripts in England. He was in England last year, and, though notices had been published in foreign papers to warn the public against his forgeries, it is said that he was successful in disposing of several Greek manuscripts in this country, which he pretended to have discovered in a monastery of Mount Athos. If some of these manuscripts should turn out to be forgeries, those who bought them may now console themselves! Simonides went back to Germany. He presented the palimpsest of Uranius to the Academy of Berlin. The Members of the Academy appointed a commission to report on the genuineness of this manuscript; and with the assistance of some of the first chemists of the day, the Academy, comprising men like Bekker, Boekh, Lepsius, Meineke, Haupt, and Pertz, declared that the manuscript was genuine, and petitioned the King of Prussia to buy it at a very high price. Prof. Lepsius advanced 2,000 thalers to Simonides, in order to secure the manuscript for the Academy, and Prof. Dindorf, who has perhaps seen more Greek manuscripts than any scholar living, was so eager to bring this wonderful discovery before the world, that he had a specimen of it printed without delay. His pamphlet will become a scarce book, for it was hardly published when Prof. Lepsius arrived at Leipzig with a policeman to arrest Simonides on the 1st of February. Prof. Lepsius, delighted at first by the complete confirmation which Uranius gave to his system of Egyptian chronology, found at last that the coincidences between Uranius and the writings of Bunsen and himself were of too startling a nature. The Berlin Academy had to reconsider its verdict. Simonides awaits his trial; Prof. Dindorf recalls his pamphlet; and the Berlin Academy will go into mourning during Lent."

*Athenæum*, March 1, 1856.

"The excitement among scholars and explorers caused by the tricks of Constantine Simonides is not likely to die away. Collectors are turning over their treasures, and librarians are looking back wistfully to their recent acquisitions. Oxford, we hear, has escaped without a scroll; but we have reason to fear that other cities have been less cautious or less fortunate. The British Museum bought some of the Simonides scrolls. Sir Thomas Phillipps was also a purchaser. Simonides presented himself at the Bodleian, with some genuine MSS.: his plan being to produce

genuine articles first, and afterwards, as he found opportunity, to bring out his other wares. Laying down some real Greek MSS. he asked the librarian to what era they belonged? 'The tenth or eleventh centuries,' said the scholar. Simonides took heart, and produced what he said was a very ancient MS. 'And what century,' he asked, 'do you think it belongs to?' Our librarian looked quietly in the forger's face, and answered, 'M. Simonides, I should say it belongs to the latter half of the nineteenth century.' Simonides gathered up his scrolls—and quitted Oxford by an early train. Prof. Dindorf, we believe, wished the University of Oxford to buy the Palimpsest of Uranius, offering to edit the work in case they made the purchase. But Oxford declined the 'Pure Simonides'; and now that other learned pundits are grieving over their losses and their credulity, the Oxonians have some little right to be proud of their scholarship and sagacity."

The remarks in the *Athenæum* of March 1, drew forth from Sir Frederic Madden a letter, which appeared in that Journal in the following week, its purport being very much the same as in the subjoined communication from that gentleman :

S. LEIGH SOTHEY, Esq.

British Museum, 23 Apr., 1856.

DEAR SIR,

You probably remember my speaking to you on the subject of the presumed forgeries of the Greek named Simonides, several months previous to his recent attempt to impose on the Members of the Academy at Berlin. You then expressed great interest in the subject; and, in compliance with your wish, I now willingly furnish you with an account of my own dealings with this personage, who has lately obtained so much notoriety.

As long ago as November 1853, there appeared in the *Allgemeine Zeitung* a long and curious letter from Dr. Mordtmann (Consul from the Hanse Towns at Constantinople), giving a narrative of the extraordinary proceedings of Simonides at Athens and Constantinople, previous to his arrival in England, and the repeated detection and exposure of his fraudulent attempts to imitate ancient Greek manuscripts, and produce them as genuine relics of antiquity. An abstract of this narrative appeared in the *Athenæum* of February last, which excited much attention, not only from the interest always taken in literary forgeries (particularly if successful), but also from the assertion made, that when Simonides was in England, in spite of the repeated warnings addressed to all "public libraries," he had succeeded in disposing of "many of his manuscripts." The writer thinks it almost incredible that "such impudent frauds could have been successful;" yet, after this opinion, he proceeds to say, "The *British Museum* is said to possess thirty manuscripts of Simonides. These may possibly be genuine, yet they would require a new and careful examination." Of course, this hint was sufficient for many "good-natured" persons to assert, at once, that upwards of thirty *forged* Greek MSS. had been purchased from Simonides for the Museum; and this rumour acquired additional strength from a paragraph in the *Athenæum* of the 1st March last (copied into the *Guardian* and elsewhere), the writer of which positively (but falsely) asserts that "the British Museum bought some of the Simonides scrolls;" and then, after shewing that the librarian of the Bodleian had not been deceived, he concludes that "the Oxonians have some little right to be proud of their scholarship and sagacity" on the occasion.

In reply to this partial and (as I think) injurious statement, I have only to give a plain unvarnished narrative of facts, and leave the unprejudiced scholar to draw his own conclusion.

In February 1853 (nine months before the publication of Dr. Mordtmann's letter), I first saw Simonides, who was introduced to me by the late Mr. William Burckhard Barker (Oriental Interpreter at the Foreign Office), for the purpose of disposing of some "ancient Greek manuscripts" in his possession. These MSS. were placed before me; and, from a memorandum written shortly afterwards, I am able to state their contents, as follows:—

1. The Poems of Hesiod, written on very narrow thin scrolls of vellum, in capital letters, and in the *boustrophedon* manner, *i.e.*, alternately from left to right and from right to left.

2. Portions of Homer, on a similar scroll, written in characters so small as not to be read except through a magnifying glass.

3. A treatise of Aristæas, on several small thin vellum scrolls, written also in extremely minute characters, and dated A.M. 6404 = A.C. 896. On my expressing my doubts that any person would be able to decipher this work, Simonides instantly produced a fair transcript of it, on paper, *made by himself*; and I at once became convinced that the transcriber was also the writer of the pretended original.

4. Some vellum leaves, of a quarto size, containing a work in the Persepolitan arrow-headed character, accompanied by an interlineary interpretation in Phœnician! At the end was an inscription in Greek capital letters, stating the contents to consist of the Chronicles of the Babylonians, copied from the library at Alexandria.

5. A small scroll, on vellum, on which were written several lines of Egyptian hieroglyphics, with an interpretation in Greek.

6. Three rolls, of larger size and stouter vellum, in a larger character, purporting to be Imperial Rescripts of the Emperors Romanus and Theodorus (*sic*), signed with cinnabar and gold, and with a miniature at the head of each.

The whole of the above, after a brief but very careful (and, to myself, quite conclusive) examination, I unhesitatingly rejected as modern forgeries. Indeed, the palpable fraud displayed on some of them did not require any extraordinary exertion of "scholarship" or "sagacity" to be at once detected. As Simonides spoke no language but the Romaic, and in a very quick and voluble manner, Mr. Barker acted throughout as the interpreter; and on his informing the Greek that I did not think the manuscripts were genuine, his features exhibited no change whatever, nor did he attempt any sort of explanation. This impassive or astute character of the man was put to a stronger trial; for, before he left me, he applied for a ticket of admission to the Reading Room, and on my asking Mr. Barker if he would give the usual recommendation required on such an occasion, he at once refused,—adding, in plain English, that he believed Simonides "to be a great scoundrel." This was uttered to his face, without causing the slightest emotion on the part of the Greek; yet I had subsequently reason to believe that Simonides knew sufficient English to understand what was said! Having returned the "scrolls" to him, I then inquired if he had any other Greek manuscripts in *volumes*, similar to a fine Greek Psalter of the eleventh century, which chanced to lie on my table. He replied in the affirmative; and on the following day he again (accompanied by Mr. Barker) called on me, with several *genuine* Greek biblical and other manuscripts, on vellum, but mostly imperfect. They consisted of—

1. The Four Gospels, wanting the commencement of Matthew, of the xiiith century; 4to.

2. The Epistles of Paul, James and Peter, imperfect, xiiith century; 4to.

3. The Gospel of John, very neatly written, xiiith century; 12mo.

4. A Homily of Johannes Damascenus, with the Chronographia of Nicephorus, Patriarch of Constantinople, together in a volume, xith century; 4to.

5. A Geographical Treatise, compiled from Strabo, Arrian, Ptolemy, and others, with three rude Maps, of the xvth century; large 4to.

6. Four leaves, fragments of the Epistle of James, with a Commentary, and of a Lectionary, xiiith century; 4to.

7 The Commentary of Theophylact, Archbishop of Bulgaria, on the Gospels, xivth century; fol.

The sum agreed to be given for the above was £46; and they were purchased accordingly, on my recommendation, on the 12th of March, 1853.

These MSS. are now numbered from 19,386 to 19,392 inclusive, among the Additional Manuscripts, and can be seen by all who feel any curiosity respecting them, or are capable of giving an opinion as to their genuineness.

Some months after this transaction Simonides left London, and subsequently proceeded to Oxford, and called at the Bodleian Library; when, in consequence of his doing so, one of the librarians (both of whom, I am happy to say, I regard as personal friends of many years standing), wrote to me, to make inquiries about the Greek, as he had promised "to repeat his visit." At that time, I have every reason to believe, Simonides had not offered any of his "scrolls" to the Bodleian Library; and in my reply I gave so undisguised an opinion of their character, that, on the next visit of Simonides to Oxford, the librarian was quite *prepared* to receive him, and fore-warned of the suspicious nature of the manuscripts he might produce. It is needless to add, he did not succeed in selling his forgeries to the University. Two months after this (in December) I received a note from Mr. Maeray (of Sir Robert Taylor's Institution at Oxford), calling my attention to Dr. Mordtmann's letter, and expressing a hope that his statement, as to some of Simonides' forgeries having been purchased for the Museum, was incorrect. I replied, of course, denying the assertion; and shortly afterwards a brief notice was inserted by Mr. Maeray in the *Oxford Journal*, alluding to the fraudulent practices of Simonides, but adding that he had been unsuccessful in his attempts, both at the British Museum and at the Bodleian library. Here ended my dealings with this crafty Greek, and I never saw him but once subsequently, and then only for a few minutes, when, in 1854, he called on me to offer for sale a paper MS. of the sixteenth century, containing Greek Homilies, but which I declined to purchase.

I remain, dear Sir, yours very truly,

F. MADDEN.

I have very great pleasure in being permitted to print this very interesting and highly satisfactory letter from the accomplished Keeper of the MSS. in the British Museum. His thorough knowledge of the early Greek Language enabled him at once to detect the forgeries of the impostor Simonides.

The subject I have thus opened, of Antiquarian and Literary Forgeries, might have been very appropriately followed up by a few pages on the Forgeries of Pictures, and other Examples of the Fine Arts. Spurious Raphaels and so-called Titians are common enough even in London. If Vandyck, instead of dying at the age of forty-one, had lived to the age of Titian, the duration of his life would have been insufficient to have enabled him to have completed one half of the Portraits attributed to his pencil. A dealer in a large way is said to have advertised as receiving from the Continent "Vandycks once a week, and Titians once a fortnight!" There was once a manufactory at Lambeth for pictures, sent forth as the genuine productions of the peculiarly characteristic pencil of Morland!



The wholesale manufacture not only of copies of the old Masters, palmed off upon the unwary as genuine, but also of the productions of modern artists, dead and living, is a matter well known, and too much encouraged. It is all very well for those who come forward, with the pretension of deciding, "*aye*" or "*no*," as to the genuineness of an oil or water-colour picture, to boast of their knowledge, and to talk of their infallibility of judgment. To become acquainted with the conflicting opinions of the Learned in Art in such matters, the inquirer has only to peruse the numerous *brochures* that have been published during the last few years with respect to the contents of OUR NATIONAL GALLERY. Can we therefore wonder at the Amateur or Patron of Art being deceived, when the most distinguished Artists are too often unable to detect a fraud?

I cannot conclude these observations without regretting my inability to enter upon a subject which justly claims the right of being thoroughly investigated.

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Since the above was in type, I have received the subjoined letter from Sir Thomas Phillips on the subject of the Simonides MSS.:

DEAR SIR,

It is not pleasant to acknowledge ourselves deceived; but if I thought I had been, I would say so. I still think the Homer and the Hesiod genuine, notwithstanding the powerful opinion of Sir Frederick Madden to the contrary. I bought some of the *evidently* forged MSS. to shew the extraordinary difference between them and the Hesiod and Homer. The rawness, if I may so express myself, the self-evident modern writing of the forged MSS., as compared with these two, ought, I think, to convince any one, that both were not written by the same person; and the other evidences of age and long use in the rolls of Homer and Hesiod clearly exempt them, in my opinion, from the imputation of forgery. When we know from Cedrenus, in the eleventh century, that the *Iliad*, written on the gut-skin of a serpent, was *then* preserved in the library at Constantinople, we cannot object to the form of this MS. of mine. The gut of a boa constrictor cut longitudinally would, I believe, form such a skin as that upon which my Homer and Hesiod are written. When we know that MSS. were most anciently written in *rolls*, we have no right to doubt the antiquity of the Homer and Hesiod on *that* ground. When we know that Boustrophedon was used on Etruscan vases, we have no right to presume that it was never written on parchment, merely because we have never before seen either volume or roll so written.

I should have preferred not making any remarks on these rolls until Simonides had confessed the truth respecting their discovery, because now, on seeing my arguments, he may probably adopt them, and persist in their genuineness. His late imprisonment gave me a hope of obtaining that confession; but since he has been liberated without making it, I must take the chance of his doing so. I wish the Prussian Literati would bring over their MSS. of Herman and Uranius, in order to compare them with my Homer and Hesiod. If the writing and other circumstances of all are alike, then I will confess I have been deceived.

I am, dear Sir, your obedient servant,

T. PHILLIPS.

Athenæum, June 1856.

# P A T E R   N O S T E R.

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## EXERCITIUM SUPER PATER NOSTER.

BLOCK-BOOK OF TEN LEAVES OR ENGRAVED PAGES.—*Small Folio.*

THE only copy known of the above-mentioned work is in the Imperial Library at Paris, and was obtained from the collection of M. Joseph Ermens. It had escaped the researches of Baron Heineken and others, being described, for the first time, by Santander\*, whose account of it reappeared, word for word, in the *Neuer Literarischer Anzeiger* for 1807. For this information we are indebted to M. Guichard, whose detailed description† of the work enables us to state that it consists of ten leaves printed on one side: each leaf has a wood-engraving, accompanied with a brief descriptive text, the whole being taken off (most probably by friction) in brown ink or distemper.

As an Exercise or Paraphrase upon the Lord's Prayer, the mode adopted by the author was one well calculated for instruction; and is another example of the numerous publications that were at that period issued, not only for children, but for the uneducated classes in general.

It is in the form of an INTERLUDE or DIALOGUE, an instructive style of writing very popular during the fifteenth century, not only on the Continent, but in this country; many works of that character having issued from the presses of Wynkyn de Worde and other of our earliest Printers.

In the *Exercitium* we have a monk, under the name of "*Frater*," desirous to be taught of an angel, "*Oratio*," the daily use of the Lord's Prayer. In each of the pages these two figures appear, the portion of the prayer referred to being on the top, followed by its explanatory text; each exercise comprising four long lines.

PAGE

### I. "*Exercitiū super Pater noster.*"

This design is by way of prologue. It represents, on the left, a Convent, and on the right a Forest. The Monk is seated at the foot of a tree, saying, as represented in scroll above, "*Dñe doce orare*," to the Angel standing before him, who answers, "*Veni docebo te pater noster.*"

### II. "*Pater noster qui es.*"

Christ, the Monk, and the Angel kneeling before the throne of the Almighty.

\* Dictionnaire Bibliographique, tom. ii., p. 402, n. 58.

† Bulletin de Bibliophilie, 1840, p. 197.

PAGE

III. "*In celis sanctificetur nomen tuum.*"

The Almighty surrounded by glorifying Angels. The Monk, the Angel, Christ, and the Church, under the symbol of a woman, kneeling. On the right are the Holy Child and Mary, the latter holding a crown.

IV. "*Adeeniāt regnum tuum.*"

Purgatory is here represented. In the upper part are the wicked, surrounded by flames; below, are Jews, Pagans, etc., in the lake. On the left, the Monk and the Angel are kneeling before God. In the foreground is a lake, in which are many persons.

V. "*Fuit voluntas tua sicut in celo et in terra.*"

In the upper part is God; below are the Monk and the Angel kneeling. On the left, the good Christian and an Angel. In the centre are two wicked men, with scroll, "*Ducam<sup>s</sup> in bonis dies nostris.*" In the foreground are Jews and Pagans.

VI. "*Panem nostrum cotidianū da nobis hodie.*"

In the centre are three loaves of bread on a table, around which is represented Charity and three other figures, the former robed as a Queen. In the foreground, to the left, the Monk and the Angel kneeling; and on the right, a Cavalier in full armour.

VII. "*Et dimitte nobis et debita nostra sicut et nos*" etc.

Christ standing upon an altar, the blood gushing from his side into a basin, from which various persons fill their cups. On the right are Charity and Piety; and in the foreground the Monk and the Angel.

VIII. "*Et ne nos inducas in temptationē.*"

The Disobedient, Proud, Gluttonous, and Avaricious surround a table in the centre. Death is carrying away the foremost. Above is the Almighty; below, the Monk and the Angel kneeling.

IX. "*Sed libera nos a malo.*"

Here we have Hell represented. At the left is the Almighty, before whom are the Monk and the Angel; at the right, the supplications of the damned. In the foreground is the Disobedient Man in the power of the Devil.

X. "*Amen.*"

We now behold Paradise, wherein Christ, surrounded by Angels, receives the blessed. Above is God the Father; "*Frater*" the Monk, and "*Oratio*" the Angel, below.

Subsequently to the printing of the pages of this sheet, we have been favoured (through the liberality of the Proprietors of the "*Illustrated London News*") with the subjoined fac-simile of the design on the fifth leaf of the "*EXERCITIUM SUPER PATER NOSTER*" described in the two preceding pages.



\* My attention was accidentally drawn to the fac-simile on meeting with a work, in folio, intitled "*Gems of Wood-Engraving, from the Illustrated London News, with the History of the Art, Ancient and Modern: By William Chatto. London: W. Little, 198, Strand.*" It comprises a republication, in 1849, of the "*History of the Origin and Progress of Wood-Engraving*," which appeared in that marvellous weekly production from the 20th of April to the 6th of July 1844. It is preceded by a selection of ninety-three of the principal and most interesting wood-engravings that have been executed for that Pictorial Publication from the period of its establishment until that time.

The work also presents a remarkable instance of the little injury wood-blocks of the present period receive

Our notice of the Block-Book is taken from that given by M. Guichard from a copy in the Imperial Library at Paris, believed by him to be the only one known. Now the copy mentioned by Mr. Chatto as "*unique*," is stated by him to have "formerly belonged to the Cathedral Church at Tuscany, but now in the public library at Mons." It is much to be regretted that Santander, who has given (vol. ii. pp. 402 et seq.) a far more detailed description of the designs than either M. Guichard or ourselves, should not have stated from what copy he wrote his notice. Mr. Chatto states that Santander "has omitted to mention—for what reason we shall not venture to suppose—that, besides the explanation in Latin, at the top of each cut, there is also an explanation in Flemish at the bottom." Now M. Guichard states that the other series of wood-engravings, representing eight similar designs (from whence he considers those in the edition described by him were copied), were accompanied with *manuscript* illustrations of the text in Flemish as well as in Latin; the inscriptions on the scrolls in the designs being also in manuscript, in both languages. Consequently, there must be some confusion in the notice of the work, either on the part of Mr. Chatto, or of M. Guichard; a point which we cannot decide without personally examining the copies of each edition in the Imperial Library at Paris. In the mean time, however, we observe, that we cannot agree with Santander, that the work (at least this edition) "*bears the marks of the highest antiquity*." We are very much inclined to consider it to be of the same class of engraving (though much more carefully executed) as the editions of the *Apocalypse*, *Biblia Pauperum*, and *Speculum*, of which we have given fac-similes, plates LXV\*, LXVIII. and LXXVIII.

from the working off of many thousand impressions required for that weekly journal. The impressions are generally most wonderfully clear and distinct, and are only surpassed by the proofs taken before the cuts are worked in the Paper. That some should occasionally be blurred, and not display the merit of the wood-engravings, is not to be wondered at, when we consider the great rapidity with which the copies are printed to supply the demand of its immense circulation.

For Mr. Chatto's work, the blocks, after having had several thousand impressions taken from them, have been cleared, and are forcible illustrations of our observations (p. 21) respecting the British Museum copy of the *Ars Moriendi*.

I take this opportunity of recording my thanks to Mr. Little, who, on an introduction through my friend, Mr. Peter Cunningham, immediately favoured me with the loan of the wood-block for the purpose employed.

S. Leigh S.

The copy in the Imperial Library at Paris is enriched with a further Paraphrase, in manuscript, occupying eleven pages, apparently contemporary. It thus closes on the last page, "*Explicit expositio figuralis super orationem dominicam.*"

M. Koning\* appears to have been somewhat incredulous as to the existence of the Block-Book here described. Not regarding, very properly, the *Ars Memorandi*, the *Endkrist*, or the *Chiromantia*, as the productions of Holland, he observes, "C'est pourquoi nous n'en ferons aucune mention, et moins encore de *L'Exercitium super Pater Noster*, dont on n'a conservé ni particularités, ni preuves suffisantes."

It so happens, that in the Imperial Library there is an imperfect copy of another edition of the work, from which M. Guichard considers the one so fully described by him to have been copied. Moreover, the descriptive texts are partially in the Dutch language; and he therefore considers the designs to have been executed in Holland. We give, however, his observations, little doubting that the volume itself will, on examination (not merely of the paper on which the impressions are taken off, but also of the designs), form an addition to those Block-Books we assign to Holland or the Low Countries. M. Guichard states, "La même bibliothèque possède aussi un *Exercitium super Pater Noster* en 8 pages ou 8 feuillets, petit en folio; les figures, gravées sur bois, sont accompagnées d'une paraphrase manuscrite en langue Hollandaise; le volume est imparfait de la planche 1<sup>re</sup> qui contient le prologue, et de la planche 9<sup>e</sup> qui représente l'enfer; les figures sont colorées; la paraphrase, plus étendue que celle qui est imprimée dans l'édition Latine, se trouve au bas de chaque page, au nombre de 10, 11, ou 12 lignes; les textes des *rouleaux* sont Latines ou Hollandois, également manuscrits; les figures sont du même style que celles de l'édition Latine, mais plus grossières et moins ornées. Koning n'a pas compté l'édition Latine au nombre des livres xylographiques d'origine Hollandaise; cependant, s'il étoit permis de faire une conjecture, se seroit en faveur de la Hollande, car les figures de l'édition Latine ont été évidemment copiées sur celles de l'édition Hollandaise." M. Guichard†, while thus giving his opinion so impartially, observes also that the copy was obtained from M. Ermens.

\* Dissertation sur l'origine de l'Imprimerie, 8vo., *Amst.*, 1819, p. 59.

† I was not aware, until this sheet was at press, that the literary world has to lament the decease of M. Marie Guichard, whose numerous and learned articles in the *Bulletin de Bibliophile* so justly merit the attention of the bibliographer.

# H O R O L O G I U M.

## HOROLOGIUM, SEU PASSIO CHRISTI. GERMANICE.

BLOCK-BOOK OF SIXTEEN LEAVES OR THIRTY-TWO ENGRAVED PAGES.—*Octavo.*

HERE we have a little volume\* containing a series of twenty-eight wood engravings, which have been worked by the ordinary printing press on both sides of the leaves—opisthographic. The designs differ much from those in the other Block-Books we have hitherto enumerated. Here they more particularly illustrate the Life and Passion of Our Saviour, as will at once be seen in the following enumeration of the pages, on each of which is a woodcut, with brief descriptions beneath it.

### PAGE

- |       |   |              |
|-------|---|--------------|
| I.    | <i>recto.</i> A Priest kneeling before an Altar, celebrating the Mass, the fore part of the body of Christ appearing above the Tabernacle ; beneath which are six lines of text, commencing " <i>Die xiiii. stund des wercks.</i> " |              |
| II.   | <i>reverse.</i> The Infant Christ holding a hammer to strike the hours upon a clock hanging by him. Upon a scroll appears " <i>Ich ster unnd klopf.</i> " Below are denoted the hours of the night.                                 |              |
| III.  | <i>rec.</i> Christ seated at a table with seven of his Disciples. Four lines of text beneath.   |              |
| IV.   | <i>rev.</i> Christ washing the feet of his Disciples.   | Three lines. |
| V.    | <i>rec.</i> The Last Supper.  | Two lines.   |
| VI.   | <i>rev.</i> Christ in the Garden of Olives.   | Four lines.  |
| VII.  | <i>rec.</i> The Jews about to take Christ.  | Three lines. |
| VIII. | <i>rev.</i> Christ before the High Priest Annas.  | Two lines.   |
| IX.   | <i>rec.</i> St. Peter denying Christ.   | Four lines.  |
| X.    | <i>rev.</i> Christ before Caiphas.  | Three lines. |
| XI.   | <i>rec.</i> Christ despised and insulted.   | Three lines. |
| XII.  | <i>rev.</i> Christ before Pilate.   | Four lines.  |
| XIII. | <i>rec.</i> Christ before Herod.  | Three lines. |
| XIV.  | <i>rev.</i> Christ saluted as King of the Jews.   | Three lines. |
| XV.   | <i>rec.</i> The Infant Christ striking a clock ; beneath which is an inscription " <i>Ich ster un leut ;</i> " the hours of the day indicated below.  |              |

\* A copy of it is in the Public Library at Bamberg.

PAGE		
XVI.	rev. The scourging of Christ.	Three lines.
XVII.	rec. Christ crowned with Thorns.	Three lines.
XVIII.	rev. "Ecce Homo."	Three lines.
XIX.	rec. Pilate washing his hands.	Four lines.
XX.	rev. Christ bearing the Cross.	Three lines.
XXI.	rec. Christ crucified.	Two lines.
XXII.	rev. Christ reviled by the Jews.	Four lines.
XXIII.	rec. St. John and the Virgin Mary at the foot of the Cross.	Three lines.
XXIV.	rev. Christ pierced in the side with a spear.	Four lines.
XXV.	rec. The descent of the Cross.	Three lines.
XXVI.	rev. The holy women weeping for the death of Christ.	Two lines.
XXVII.	rec. The Entombment of Christ.	Two lines.
XXVIII.	rev. The Vision of St. Francis.	Eight lines.
XXIX.	rec. Eighteen lines of text.	
XXX.	rev. Eighteen lines of text.	
XXXI.	rec. Eighteen lines of text.	
XXXII.	rev. Eighteen lines of text ; ending	
	" <i>Uffstorn und ertrutte un̄ aller aussertwelten seynt zwischē mir un̄ allen meinen brindē sichbarlich und unsichbarlich pr̄zunt und in der stund unsers todes.</i> "	

M. Guichard observes that this volume, designated by M. Heller as an *Horologium* (Zeitglocklein), was unknown to Panzer, though he mentions a work under that title as published at *Ulm* in 1493, from the press of *Conrad Dinckmut*; adding, however, that the edition of Dinckmut contains three separate treatises, of which he thinks the last is an edition of that comprising the Block-Book at Bamberg. M. Heller (*Geschichte der Holzschnidekunst, Bamberg, 1823, p. 379*) has given an engraving of the first design, of which, could we have believed it to be an accurate "*facsimile*," we would have had a copy taken. We reserve this pleasure until we have the opportunity of personally examining the work.



# VITA CHRISTI.

VITA CHRISTI, SEU MEDITATIONES DE NOVO TESTAMENTO. GERMANICE.

BLOCK-BOOK OF THIRTY-TWO LEAVES OR ENGRAVED PAGES.—*Small Octavo.*

THIS work consists of a series of sixteen designs, each occupying a page, and sixteen pages of text, the whole forming a small volume of two gatherings of sixteen leaves. The impressions have been worked off on one side only, so that the text of each design is opposite to it; the design being on the reverse, and the text on the recto.

Annexed is an enumeration of the designs, together with the first line of each page of text, which generally consists of either ten or eleven lines :

## LEAF

- I. *reverse.* The Annunciation.
- II. *recto.* Begrüßet sie tu kuni.
- III. *rec.* The Visitation.
- IV. *rec.* O kunigen der hy.
- V. *rec.* The Nativity.
- VI. *rec.* Durch dein gepurt.
- VII. *rec.* The Adoration of the Kings.
- VIII. *rec.* Herr Ihesu xpe ich.
- IX. *rec.* The Presentation in the Temple.
- X. *rec.* Als du herr nach.
- XI. *rec.* The Circumcision.
- XII. *rec.* Als du herr nach.
- XIII. *rec.* The Entry into Jerusalem.
- XIV. *rec.* O Almechtiger herr.
- XV. *rec.* The Last Supper.
- XVI. *rec.* Ewiger gots als.

## LEAF

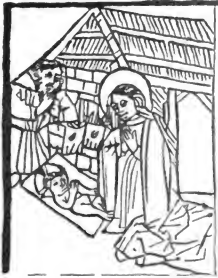
- XVII. *rec.* The Entombment.
- XVIII. *rec.* Zu der complet zeit.
- XIX. *rec.* The Descent into Hell.
- XX. *rec.* O du kunig der ert.
- XXI. *rec.* The Resurrection.
- XXII. *rec.* Als du herr krefft.
- XXIII. *rec.* Christ appearing to Mary.
- XXIV. *rec.* O herr Ihesu als Ma.
- XXV. *rec.* Christ appearing to Thomas.
- XXVI. *rec.* Als du herr Ihesu.
- XXVII. *rec.* The Ascension.
- XXVIII. *rec.* O lieber herr ihesu.
- XXIX. *rec.* The Pentecost.
- XXX. *rec.* Lieber herr du hest.
- XXXI. *rec.* The Last Judgment.
- XXXII. *rec.* O herr Ih'u cristu du.

Our notice of this little Block-Book is taken from the description given of it by M. Marie Guichard in the *Bulletin de Bibliophile* for 1840, p. 128, wherein he states\* it to be entirely unknown, undescribed by any bibliographer, and not mentioned by any author; adding to his introductory observations, "Chaque feuillet est entouré d'un filet d'encadrement: chaque page de texte commence par une lettre capitale; les figures, dessinées au simple trait et sans hachures, sont d'un style purement gothique; moins délicates et moins ornées que celles de la *Biblia Pauperum*, elles

\* "Voici un livre que je regarde comme entièrement inconnu; je ne l'ai trouvé décrit par aucune bibliographie, aucun auteur ne l'a cité."

ont cependant avec ces dernières beaucoup d'analogie dans la disposition et les attitudes des personnages."

The following woodcuts\* will serve as specimens of the rude manner in which the designs and texts are executed. The one is the design of the Nativity, leaf v., and the other the text to the Entombment, leaf xvii.



Zu der completzet  
hört ihu ward dein  
heilgaelichnam zu  
dem grab sprach vñ  
damen lieben freun-  
den beunime lasse  
vns hanc lne m dñkm  
tarnetel betruenen  
vnd belagen vnser  
funde Amen

M. Guichard closes his description of it by stating that the only two copies known are in the Imperial Library at Paris; that one is complete, and that the other consists of only sixteen leaves of the text; that the former has the appearance of having been re-engraved, the impressions being in a perfect state, while the latter bears evident traces of the blocks having been much injured by use†.

\* These woodcuts are from facsimiles made by Mr. Foss in 1817, at the Bibliothèque Royale; Mr. Foss noting thereon:—"Copied from one of the figures in a book containing two leaves, in which there are sixteen woodcuts in this rude style, with explanations in German like the above. They form a series in illustration of the life of Christ, and are in very good preservation. M. V. Praet does not know of another copy, and considers it as very early. Paris. Feb. 10, 1817. H. F." The omission of the border round the text of the page, indicates that they have not been executed with a view to publication as facsimiles in every detail.

† "La qualité des épreuves est fort différente; lors de l'impression de l'exemplaire en 32 feuillets, les planches étoient fraîches, nouvellement gravées et encore intactes; tandis que les épreuves de l'exemplaire de 16 feuillets laissent voir des traces non douteuses de fatigue, les filets d'encadrement sont cassés et baveux, beaucoup d'accens et de traits déliés ont disparu; cette détérioration, qui résulte du fréquent usage des planches, indique que ce petit livre fut tiré à un grand nombre d'exemplaires." It is seen that nearly forty years have elapsed since the two facsimiles from this work were made by Mr. Foss, and that they were taken from the "two leaves on which are sixteen woodcuts;" each leaf, we presume, contains eight. It is therefore very evident, that, as one of the copies in the Imperial Library is perfect, forming a small volume, and the other has only sixteen woodcuts "*sans les figures*," the "*two leaves*" mentioned by Mr. Foss have not been noticed by M. Guichard as being in the Library.

# CONFessionALE.

PLATE LXXXI.

CONFessionALE. GERMANICE.—ODER EIN BEICHTSPIEGEL NACH  
DEN ZEHN GEBDEN.

BLOCK-BOOK OF EIGHT LEAVES OR SIXTEEN PAGES.—*Small Quarto.*

THE only copy of this exceedingly curious volume believed to be extant, of which Heineken appears to be ignorant, occurred for sale at the disposal, in 1835, of the library of Dr. Kloss at Frankfort, who, as stated in the sale catalogue, No. 4025, obtained it on the dispersion of the library of Stephen von Stengel, at Bamberg, in 1823. From the library of Dr. Kloss it passed into that of the Right Reverend Samuel Butler, D.D., Bishop of Lichfield, at whose sale it was purchased, together with the rarer portion of his collection of Books and Manuscripts, by Messrs. Payne and Foss, who in 1841 published a detailed catalogue of the same for sale\*; observing in the title, that the "Manuscripts and Autographs had been purchased by the nation for the British Museum."

The volume, as before stated, consists of sixteen leaves, and was probably executed about 1480 or 1490. Not having personally† examined it, we must content ourselves with giving the description of it (as stated in our note,) by Dr. Dibdin in his *Reminiscences*, together with facsimiles of his facsimiles.

The Reverend Bibliographer, in giving a graphical account of the treasures in the library he is describing, writes: "I hasten only to this further mention of a production of about the same period, and with all the air of wood-block printing; but in fact not so. It is a thin quarto volume, intitled *Confessionale*, and printed throughout in the German language. The very first page of it presents the following figure of Christ, of which the drapery in the background, running upon a brass pole with rings, is precisely in many instances in the modern fashion.

\* The *Confessionale* was then purchased by the late Baron von Westrenen van Tiellandt, and is now in the library of the King of Holland at the Hague.

† My father appears to have taken no note of this volume, and as I am unable to obtain an inspection of it, I can only draw my account of it from the description given by Dr. Dibdin in the second volume of his "*Reminiscences*," pp. 962-5.

S. Leigh S.

I.



II.

Ich gebe mich schuldig in den vi  
gebote, das ich vnkensich dasten.  
vnd vnkensiche werck vngewindlich  
in der E. mit mancherley waise.  
schlafende. oder wachende. vollett  
brachthait. vnd velsch mit gewit-  
ten hat. vnd ander personen velsa-  
che durch wort wandel. vnd werck  
gegeben hat. ⁊

Hienach volget das vii gebote

"The reverse (of the engraving, No. I., in the preceding page, plate LXXXIV.) is blank. On the recto of the second leaf the text begins thus: '*Ich armer lundiger, etc.* A full page has twenty lines. At the sixth line we read thus: '*Sehe Horen Reichert Smacke vnd Taste, vnd durch bese neigung der Hoffer ticket Gyntikeit Hasz Zorns Vnmessigkeit, etc.* On the reverse of the second leaf there is another whole length, with the Dove to the left, and the Almighty to the right, holding the commandments to Moses, who is kneeling to the right. At the bottom of the opposite page, '*Das ander gebote.*' Every page has the word '*gebote*' at bottom. On the reverse of folio v., being the '*vij gebote,*' is the text,"—as in No. II. in the preceding plate.

"The figure of Christ is repeated. Five pages follow. This little volume is doubtless a great curiosity of its kind."

Taking it for granted that the fac-simile of the text, which occurs in the volume in question, is faithful, it of itself proves that the text of the work could *not* have been obtained in any other way than from a *solid block*. Let our readers draw a rule between each line of the texts, and they will find that it will pass through the ascending and descending letters of the two lines, which shews that it could not have been composed of *moveable type*, unless those letters had been what is technically termed "kerned," an invention of comparatively modern date. In the same page in which the learned author gives his account of the *Confessionale*, he commences it with his opinion that a copy of an edition of a *Donatus*, considered by the Right Reverend Proprietor to be a *xylographical* production, was not so, but "*decidedly metal.*" Now we are at a loss to conjecture, by the very off-hand manner of his so stating his opinion, whether the learned Bibliographer meant to convey to his readers that the *Donatus* and the *Confessionale* were *metallographical* and not *xylographical* productions; or whether he considered them to be works printed with *moveable type*. If the latter was his opinion, we do not hesitate to pronounce Dr. Dibdin to have been in error: if the former, we are free to confess, that, without having seen the volume, we are rather inclined to the opinion hitherto entertained, that the work was printed from *wooden blocks*. Whether, however, *metallographical* or *xylographical*, we think it justly deserves notice among the *BLOCK-BOOKS*.

It may be considered rather presumptuous in us even to differ, and much more so to dispute the opinion of one who for so many years has been considered the most learned Bibliographer of his day. The numerous works emanating from the pen of Dr. Dibdin received not only the patronage, but the pecuniary aid, of almost every lover of books in this country. At one time, Dr. Dibdin had only to talk about writing a new work on Bibliography, and its announcement secured subscribers *ad libitum*. The amusingly garrulous yet almost flippant style of his writing was something new to the bibliographical world; and the very beautiful

engravings with which his various works are illustrated, charmed everybody. Their associations raised the price of rare books, and their publicity rendered service to the booksellers. Had the learned Bibliographer, in our humble opinion, devoted more time and more attention to his pursuit, and been content to have had his name recorded as the author of fewer works, he would have fully merited the title of THE CHIEF OF ENGLISH BIBLIOGRAPHERS during the nineteenth century.

As reminiscences of those whom many of the present period can only know by hearsay, the bibliographical works of Dr. Dibdin are most entertaining, and biographically instructive. Beyond occasional references to the *Bibliotheca Spenceriana*, and to his edition of *Ames' and Herbert's Typographical Antiquities of Great Britain*, we have not made ourselves intimately acquainted with their general contents. When we first commenced our pursuit on the Block-Books, we resolved to follow the plan adopted by Heineken, describing consecutively each edition of the several works; then to obtain, where we could, an examination of the books, and to depend upon the *ipse dixit* of no bibliographer. We determined on pursuing this plan, because, in numerous instances, we found that one bibliographer had copied from another, and apparently wished it to be assumed by his readers that the works themselves were then under his immediate inspection; while, in fact, some of these writers, we believe, had never even seen a Block-Book.

In respect to the labours of Dr. Dibdin; not having had the opportunity of examining the various editions of the Block-Books in the Public Libraries on the Continent, we unhesitatingly had recourse to his works to supply the information we required, fully expecting to find an accurate account of such works as he described; but we soon discovered that his engraved illustrations were more to be depended upon than his text; for we regret to be obliged to add, that in scarcely any instance have we been able to depend upon his descriptions of the Block-Books. As, however, the learned Bibliographer has devoted only a few pages\* to those precursors of the Art of Printing, he may have considered them of *minor importance* when compared with the more perfect and wonderful productions of typography issued during the fifteenth century, works to which the attention of Dr. Dibdin was more particularly directed in his voluminous description of the wonderful contents of the BIBLIOTHECA SPENCERIANA.

Though we hope to be able to visit the Public Libraries on the Continent, for the purpose of obtaining materials for an additional volume to the present work, therein giving a description, accompanied by fac-similes, of the various copies of the Block-Books we may meet with, which have hitherto been unnoticed, or only partially described by us and other Bibliographers; yet, as circumstances may occur to prevent

\* *Bibliotheca Spenceriana*, vol. i., pp. 1. to 1.111., and occasionally elsewhere in some of his other works.

our so doing, we think we ought not to omit availing ourselves of whatever information we can obtain respecting them from the works of others, which we think may be depended on in point of accuracy.

Of all the depositories on the Continent, we believe the Library of the Convent at Wolfenbützel to be the most rich in examples of the earliest efforts of the xylographic art. The Block-Books therein are numerous, and the collection of single sheets of devotional and other subjects is the most extensive known. It seems to us a most extraordinary circumstance, that Dr. Dibdin, though he must have known, from the frequent mention of the Library at Wolfenbützel in the work of Baron Heineken, of the treasures it contained, should not have visited that place, it being one of the most important for the illustration of his *Bibliographical Tour* through Germany. Had the Reverend Author done so, he might not have left us in the same state of ignorance as he has done with respect to the Block-Books in the Public Library of Landshut, of which he merely writes\*, "There were at least ten copies of the early Block-Books, of which the *Ars Memorandi* and the *Anti-Christ* (with extracts inserted in the latter from the B. S.), appeared to be the more ancient and interesting."

Next to the Public Library at Wolfenbützel, that at Munich takes rank in importance, in respect to the xylographic treasures it contains. In the absence of personal examination, we must content ourselves with the following brief notices of two Block-Books, unique copies of which occur in that library. The first work is thus described in vol. iii., p. 284, etc., of the *Bibliographical Tour*.

"THE APOSTLES' CREED. In German. Only seven leaves, but pasted together, so that the work is an opisthographical† production. This is a very rare, and, indeed, unique volume, and utterly unknown to bibliographers. I have obtained a fac-simile of one of the cuts representing the *Resurrection*, which will give you a pretty correct notion of the style of art. Each cut is about the same size, and there are twelve in the whole. There is no text but the barbarous letters introduced at the bottom of the cut; and the only Latin line which I observe, is over the first cut—the Almighty in the act of creating the world, '*Ego sum alpha et o.*' On the fly-leaf of this extraordinary performance is the following manuscript memorandum, '*Da gloriam deo. V. W. 1471;*' but this seems to be beneath a list of tracts, supposed to have been originally in the volume, of which none but the Apostles' Creed remains. It may be even doubted whether this list had any reference to the present work."

The wood-engraving on the opposite page is a fac-simile of that given by Dr. Dibdin, as alluded to in the description of the work, forming in this volume, plate LXXXV.

\* *Bibliographical Tour*, vol. iii, p. 335.

† The circumstance of the leaves being pasted together, as customary with the Block-Books, gave the work the appearance of being opisthographic. To be so in reality it should have a design printed on both sides, a circumstance of great rarity in the earlier stage of the art of wood-engraving.





"THE LIFE OF ST. MEINRAT. *In German*\*. In a series of woodcut representations. This Saint was murdered by two men, whose Christian names were Peter and Richard, and who were always afterwards haunted by a couple of crows. There is a German introduction of two pages, preceding the cuts. These cuts are forty-eight in number. At the thirtieth cut the Saint is murdered, the earlier series representing the leading events of his life. The thirty-first cut represents the murderers running away, an angel being above them. In the thirty-second cut, the flight continues to be pursued. The thirty-third cut† (*as annexed*) thus exhibits them, the German being as follows: '*Hie furt man die mord' vō dannē un̄ wil schleissē en redern die rappen volget alle zit hin nach un̄ stechēt sy.*' Here they bring the murderers, in order to drag them upon the hurdle to execution, and to break them upon the wheel. The crows follow and peck them.



\* This is the second work alluded to at p. 148, ante.

† The engraving is a fac-simile of that given by Dr. Dibdin in his *Bibliographical Tour*, vol. iii. p. 285.

"In the thirty-fourth cut, Peter and Richard are tied and dragged at the heels of a horse. In the thirty-fifth they are broken upon the wheel.

"It is not necessary to pursue this horrible story, only that the two following cuts represent these murderers burnt upon the wheel, and their ashes thrown into the river. The text then goes on with the history of the Saint after his resurrection, to the forty-eighth and last cut. Then thirteen pages, on the twelfth of which the Saint reappears with a club in his hand, and a crow on each side of the glory round his head. Here are also the Virgin and Infant. This latter part is very coarsely executed. Such is the account of this very singular performance, from which I leave you to derive what amusement you may. It may at least serve to shew that the *Block-Book* subject is not yet exhausted."

The preceding may be considered a very fair description of the book, though Dr. Dibdin leaves us in perfect ignorance as to the size of the engraved pages! We take it for granted the designs are of the same dimensions as the one engraved; so that unless more than one design occupied a page, the whole forms a volume of fifty pages, of forty-eight designs, and two of text, of an octavo form, as stated by Dr. Falkenstein, whose fac-simile, at p. 46 of his work\*, appears to us to be more carefully executed than that from which ours is copied.

Dr. Falkenstein closes his account of the *Life of St. Meinrat* with the following interesting observations:

"Intimately connected with this Memorial of the Press is one of the oldest and most celebrated engravings, on copper, by the unknown Master with the monogram E. S., and date of 1466. It is the '*Engelweihe zu Einsiedeln*' (*Bartsch*, No. 35), with the inscription,

'*Dis ist die Engelwicht.*'

*This is the Angel-Consecration.*

"The plate in question was probably engraved by a Swiss Artist, in remembrance of a Pilgrimage to the Monastery of Einsiedeln, in the Canton of Schwytz, after Rome, and St. James of Compostella, the most famous of the Resorts for Pilgrims, whose festival, '*die Engelweihe*,' was solemnized in the year 1466, as is invariably the case when '*the Elevation of the Cross*' falls on a Sunday. Before the Holy Virgin kneel a man and a woman in the dress of Pilgrims, probably the Artist and his Wife. A second representation, in a smaller size, wherein the two Pilgrims and other accessory figures are omitted, leads to the conjecture that the Monastic Dignitaries bespoke this second plate in order to present impressions therefrom to pious pilgrims; as, for the same purpose, they also had cut in wood the above-mentioned Legend of Saint Meinrad, the Founder of their Church."

\* Geschichte der Buchruckerkunst, etc., von Dr. Carl Frankenstein. 4to. Leipzig, 1840.

Having gleaned from the labours of Dr. Dibdin all information previously unknown to us, we, with much pleasure, turn to the work of Dr. Falkenstein, from which we not only extract the descriptions of several unique copies of Block-Books hitherto undescribed in any bibliographical work, but we avail ourselves of the opportunity of making copies of some of the fac-similes from those volumes, feeling satisfied, that, with the exception of the fac-similes\* in his work from the *Apocalypse*, *Biblia Pauperum*, and the *Chiromantia*, they are to be depended upon as accurate.

Dr. Dibdin commences his notices of the various Block-Books in the Public Library at Munich† with a description of a small, unique volume, which is undoubtedly of the greatest interest, as it contains a series of wood-engravings illustrating the LIFE and PASSION of CHRIST, executed in that peculiar "dotted" style exhibited in the early wood-engravings which are found pasted inside the covers of the *Mazarine Bible* formerly in the possession of Mr. Nicol, Librarian and Bookseller to King George III. These wood-engravings will be noticed by us when alluding to the numerous single sheets of similar prints which were circulated to a great extent all over Germany before and after the Invention of Printing. The descriptions, however, which accompanied the series of Prints alluded to, are, for the most part, on the reverses of the engravings, and printed with *moveable* type; consequently the volume should not have been enumerated among the Block-Books. The same observation equally applies to the well-known tract of the "EXHORTATION AGAINST THE TURKS," etc., which is in the type of *Pfister*, and bears, at the close of the first page, the date MCCCCLV.; a date which M. Bernhard satisfactorily proved, by chronological facts, should have been 1472.

The "HOROLOGIUM BEATÆ MARIÆ," being only alluded to by the same author at p. 133 in the *Bulletin* for the same year, as having been in the possession of Véronique Ludroni, the mother of Jules César Scaliger, it must remain a matter of doubt whether such a work ever existed. We do not desire, however, to enter into a discussion as to the veracity of authors, and we therefore simply record the statement of the case as given by M. Guichard:

"Voici ce que rapporte Joseph Scaliger sur cet ouvrage: Veronique Ludroni, mère de Jules César Scaliger, possédoit un *Horologium Beatæ Mariæ*, appelé vulgairement *Horæ Matutinæ*, de format oblong, imprimé sur vélin, non pas avec des caractères mobiles joints ensemble, comme cela se pratique aujourd'hui, mais avec des planches de bois gravées (*pagellis ligneis incisus impressum*): les caractères étaient semblables à l'écriture cursive des Allemands et des Hollandais, de sorte que celui qui n'aurait pas examiné les pages de ce livre avec attention n'aurait pu

\* Those fac-similes are really unworthy of a place in a work so laboriously, but, we fear, too hastily, got up, as the learned Bibliographer states that his whole labours were completed in a twelvemonth!

† Bibliographical and Antiquarian Tour, vol. iii. p. 279.

distinguer si l'ouvrage avoit été imprimé ou écrit à la main. Ce volume étoit dans une reliure en bois garnie de soie et ornée de coins et de fermoirs en argent doré; dans l'intérieur de la reliure, on avoit creusé, dans l'épaisseur du bois, un compartement rond, couvert d'un verre transparent et où l'on voyoit trois figurines en argent: le Christ, la Vierge Marie et Saint Jean l'Evangeliste: plus bas, non loin des pieds du Christ, une main de femme avoit écrit les mots, *Veronica di Ludrone della Scala*. Ce livre, que conservoit encore Jules César Scaliger 36 ans après la mort de Véronique Ludroni, fût déchiré par une chienne de chasse; évènement, dit Joseph, qui affecta fort mon père, car il tenoit beaucoup à cet *Horologium*, qu'il regardoit comme une des premières productions de l'art de l'imprimerie.

"On sait que J. C. Scaliger, fils de Benoît Bardon, peintre en miniature et géographe, à Padoue, prétendait avoir des droits sur la principauté de Vérone, en qualité de descendant de la noble maison de la Scala: cette folie ridicule fut aussi celle de Joseph: on pourrait alors soupçonner que *l'Horologium Beatae Mariae* de Véronique Ludroni de la Scala est une des nombreuses fables inventées par Jules César et son fils pour légitimer leur prétensions premières.

"L'existence de *l'Horologium*, que personne n'a jamais vu, est très-problématique, et je serais fort tenté de dire, avec Gabriel Naudé, 'Que ces Heures ayant été deséchirées par une levrette auparavant que personne les ait peu voir, il y a bien de l'apparence de croire qu'elles n'ont jamais été que dans l'imagination de Jules César Scaliger, qui ne nous donne assez souvent que sa seule relation pour preuves de beaucoup d'histoires et rencontres, et de celles là principalement qui regardent luy, ses ancêtres ou sa principauté.'

More remarkable facts than that related by Jules César Scaliger have occurred in respect to the loss of a valued relic by the canine species! We are not so much inclined to ridicule the account of the destruction of the "*Horologium*" as M. Guichard. To the sceptical man all such relation of accidents generally appears fabulous!

M. Guichard\* makes mention of Conrad de Uffenbach having in his possession a block, on which are cut thirteen lines of text (in German) from the first chapter of the Book of Genesis. It is in small 4to., and probably formed one of the pages of a Block-Book. The character is cursive, and thus commences,

"Thieren unnd mit Ervögel, das auff Er"

and ends,

"fünfft Tag Unnd Gott sprach die."

\* Bulletin de Bibliophile. *Paris*, 1840, p. 247.

## THE EIGHT ROGUERIES.

BLOCK BOOK OF EIGHT LEAVES.—*Small Octavo.*

IN availing ourselves of the labours of Dr. Falkenstein, to supply the deficiencies that must have otherwise occurred, consequent on our not visiting the Public and Private Libraries on the Continent, we take this opportunity of recording the following remarkable fact. The learned bibliographer states, in his preface, that his work was commenced, printed, and published, within the space of one year! its object being "*to help glorify the printers' jubilee\* by a festal gift analogous to the Art that came into operation.*" The first of the works wholly unknown to us is the following:

"The '*Acht Schalkspritten*' (Eight Rogueries). This small xylographic Work, unknown to all Bibliographers and Connoisseurs, consists of eight leaves, five and a half inches high and four inches wide, each of which contains a pictorial representation, as well as a description, respecting the figures, of several lines, in continuous High-German rhymes. The contents are akin to that, in the later middle ages, so much liked allegorical satire, the '*Narrenschiff*' (Ship of Fools), both in thought and expression. The series of representations contains: 1, the Go-between; 2, the Liar; 3, the Cheat; 4, the Counterfeit Goldsmith; 5, the Cheating Merchant; 6, the Church-robber; 7, the Cheating Ropemaker; 8, the Blacksmith selling iron for steel. The continuous text, in rhyme on each leaf above the picture, fills four lines in plates 1 to 4, 6 and 7; and five lines in 5 and 8. The woodcuts, not without artistic skill in mere outline without any shading, are printed with the rubber in a light brown colour, similar to sepia; but are not pasted together at the back, like so many works of the same sort.

"The only copy hitherto known, drawn from the dust of a South German monastic library, is in the possession of the intelligent bookseller, T. O. Weigel, in Leipzig, who, upon his scarcely-made acquisition, with noble disinterestedness sent me the present communication, with the words: 'Not a single xylographic work, with text in the High-German dialect, is known to me; and as this small work, as well in cut, paper, brown ink, as in age of language, and its whole type, shows its great antiquity, it appears to me the more interesting as confirming the claims of Germany to the earliest execution of the Art of Wood-cutting, and as drawing our views from the Lower Rhine for the cradle of the Art, towards Suabia, Bavaria and Franconia.'

"The annexed fac-simile is taken from the first leaf of the series."

\* The celebration of the Fourth Jubilee of the Invention of Printing.



With all due deference to the opinion of so intelligent a man as M. Weigel, we hope to be able to personally examine this relic, ere we venture to join issue with him as to its being one of the earliest specimens of wood-engraving issued in Germany. It is to be regretted that Dr. Falkenstein did not favour us with the nature of the water-mark on the paper used for it.

#### PASSIO CHRISTI.

Dr. Falkenstein (p. 57) briefly notices, that, in the University Library at Heidelberg (bound up as pp. 141-151, of "German MSS. ccccxviii.") is a copy of "**Das Leiden Christi**," consisting of seventeen xylographic leaves, which contain Holy Scenes, chiefly from the Passion of Christ, with textual *eingedruckten* (imprinted) descriptions. From this it is not clear whether the text is intermixed, as is the case with the *Apocalypse*, or distinct. The account is very unsatisfactory.

## THE DANCE OF DEATH.

PLATE LXXXVI. No. I.

BLOCK-BOOK OF TWENTY-SEVEN LEAVES OR ENGRAVED PAGES.—*Small Folio.*

"THE 'Toten Dantz mit figuren, clage und antwort schon von allen staten der werlt'  
—Dance of Death, with Figures, Complaint and Answer indeed of all Classes in the World.

"This, in the middle ages, and especially in Germany, so favourite representation of Death in varied shapes, under which the skeleton is always concealed, dancing with human beings of all degrees and ages, and leading them to the grave, rests upon the fundamental idea of Church doctrine, that Death with its terrors is as unavoidable as Hell and its Devil, unless the Cross interpose as Mediator. Thence the dazzling difference from that serene view of the ancient Greeks, to typify the end of earthly things by a Psyche (butterfly) bursting from a chrysalis, or by a Genius sinking a torch.

"The delight was to represent Death with grinning skull, hourglass, and scythe, in the most rugged contrariety to all the bloom of Life, Dominion and Heroism, Riches and Youth, Female Beauty and Courtesy.

"This highly remarkable xylographic memorial, of which the Heidelberg Library possesses the most complete copy, entirely wood-cut, and the Munich Court Library a copy, with text in manuscript, contains twenty-seven leaves in small folio. The 'Todtentanz' (Dance of Death) in the Royal Library at Munich (*Xylogr.* 39) contains twenty-six illuminated woodcuts. The first and last, representing the Preacher, are in size somewhat larger than the other twenty-four pictures, which primarily have continuous numbers, thereby to determine the order in which they are fitted to the verses. For that these woodcuts were made for the text, and not the text for the pictures, is apparent partly from both figures of the Preacher at beginning and end, which, in a simple figured Dance of Death, would be superfluous, and without purpose; and partly from the circumstance that the transcriber has left one side of each leaf blank, for figures to be added; of which not a trace is found, neither in the second Munich, nor in the manuscript pointed out by Fr. Adelung in the *'Fortgesetzten Nachricht von den Heidelbergischen Manuscripten in der Vaticanischen Bibliothek'*, p. 317. (*Continued Account of the Heidelberg Manuscripts in the Vatican Library*, p. 317.)

"As the text, given entire by B. J. Docen, in the *'Neuen Literarischen Anzeiger'* (*New Literary Announcer*), 1806, No. 22, pp. 348 and 599, was principally caused by the well-known Basle Dance of Death (according to tradition, painted about the year 1439, to commemorate the plague which then raged): so may also these woodcuts, if not immediately from the originals, have been finished from a dim remem-

brance of them. The drawing is extremely rude, and shews, as well as the technical execution, a slightly-practised artist. The printing ink is more gray than black, as in most of the xylographic memorials. In the Munich copy, on the first plate, is delineated the Pope, seated, with a book in his left, and a staff in his right hand, Death sitting by his side blowing a bagpipe. Design 23 presents a child in the cradle, stretching out both arms as Death approaches. In the Heidelberg copy, on the contrary, Death, wrapped in a mantle, with hood drawn over his skull, seizes a child in full bloom by the right hand, and leads it away, as the accompanying facsimile shews." No. I. in our plate LXXXVI. is a copy of it.

"In the Munich copy Death says:

'Kreuch her, du muszt je tanzen lern  
 Clain oder lach, ich hör dich gern,  
 Hättest du den dutten in dem mund  
 Es hülft dich nit an dieser stund.'

The child:

'O we liebe mutter mein,  
 Ein swarzer man zeucht mich dahin,  
 Wie wilt du mich also verlan  
 Nun musz ich tanzen, und kann nicht gan.'

"In the Munich copy the addresses and answers are cut off from the single leaves of the far ruder Dance of Death; but the designs, each of which is bordered, are pasted every two and two, close under each other, on a folio leaf; and, indeed, always on the reverse of the leaves of which the front page contains a manuscript description: this text being identical with that found in four other Munich manuscripts, the interesting memorial of xylographic printing, and a manuscript at Heidelberg, the two Basle Dances of Death, etc.

"The series of persons led forth to the Dance is the following, in which the orthography of the Munich original is preserved: 'Pabst (Pope), Chaiser (Emperor), Kayserin (Empress), Chunigh (King), Cardinal, Patriarch, Erzbischoff (Archbishop), Herzog (Duke), Bischoff (Bishop), Graff (Count), Abbt (Abbot), Ritter (Knight), Jurist (Lawyer), Korbher (Master of the Choir), Arzte (Physician), Edelman (Nobleman), Edelweib (Lady), Klosterfrau (Nun), Kaufman (Merchant), Koch (Cook), Pörlar (Beggar), Pauer (Peasant), das Kind (the Child), Mutter (Mother).'

"As a specimen of the text, the first explanatory strophe may find a place here. Death, in the first cut, addresses the Pope:

'Der bobist merkt uff meynen pawken don.  
 Er sullet dornoch springen schon.  
 Er dorset heyns dyspensiren.  
 Der tod wil auch den tanz hofeyren.'



"In intimate connexion with the work of the Dance of Death, are the woodcuts found at Munich in the inside of the covers of a German Manuscript of the Dance of Death (of the middle of the fifteenth century), which, every two and two on one leaf, represent Death as he preaches to Pope, Emperor, King, Duke, etc. Friend Death, indeed, is represented with flesh and muscles, but with a skull, and always encircled by a snake, which is hissing at the victim. In the first picture he is blowing the bagpipes before the Pope, and preaching to Emperors, Kings, and Princes; in the second he seizes a child in the cradle, and carries off a nun. The last plate exhibits a figure on a cathedra, bending forward; under him, two and twenty skulls, having on the several insignia of papal, imperial, ducal, and episcopal dignities.

"A fac-simile of those two leaves on which are represented Death, encircled by the snake, bending to the child lying in the cradle and carrying off a nun, Dibdin has given in his *Bibliogr., Antiq., and Pict. Tour*, iii. 279. Another will be found in *Catalogue de la Bibliothèque de M. Leber*, Paris, 1839, t. i. p. 209. But, in how far the representation in the Munich copy differs from the Heidelberg, is shewn in the fac-simile; for the communication of which we have to thank the kindness of Privy-Chief-Finance-Councillor Sotzman, in Berlin. At top is to be read the speech of Death, and underneath that of the Child.

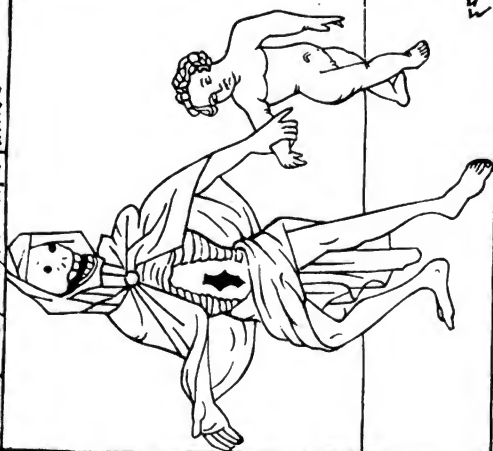
"The idea of the Dance of Death is very ancient, and loses itself in the earliest century of the German middle age. Already in '*Vridank*,' verse 252, occurs an allusion thereto, where is said: 'God has done well when he forbade man to know his death beforehand; for if this were the case, the Dance would win only a small troop.' The original text, according to William Grimm's edition, p. 175, runs thus:

'Got tet wol daz er verböt  
das nieman weiß sin selbes töt :  
wisten in die liute gar  
der tanz gewunne kleine schar.'

"This old German '*Spruchgedicht*' (poem of proverbial sentences), it is known, was written prior to the year 1250."

Dr. Dibdin appears to have been ignorant of the existence of the edition with *block-text* in the Heidelberg Library. Previous to noticing the Block-Books at Munich, he states: "I must make you acquainted with a set of very old and barbarous prints, or wood-cuts, which I found thrust into a *German MS.* of the *Dance of Death*; and which are meant to be an illustration of that subject. The present impression on my mind is, that these cuts are indisputably the oldest of their kind extant. The MS. may be as old as the middle of the fifteenth century."

e machet dat ou maet of wangen den  
 weynende lache ick bare dich gezin  
 heetsten den totten in dem minde  
 ie hilt dich nicht an desse samde



Gewe be be nader meyn  
 Eyn swager man geul mich do hym  
 Wy wilu mich nu vresen  
 Nu mus ick tansend kan noch maffgen



THE ILLUSTRATION WAS MADE THESE SIX SMILES AN ONE EIGHTH OF AN INCH  
 LARGER IN HEIGHT THAN THE COPIES IN THE MUSEUM OF DUTCH HISTORY IN LONDON  
 WHEN THEY ARE TAKEN



## THE FABLE OF THE SICK LION.

PLATE LXXXVI. No. II.

BLOCK-BOOK OF TWELVE LEAVES.—*Small Folio.*

“THE ‘*Fabel vom Kranken Löwen*’—Fable of the Sick Lion.

“This hitherto almost unknown work consists of twelve leaves in folio, written or printed\* on both sides, with nine woodcuts of the whole size of the leaf, without title-page. These nine xylographic pictures are representations taken from the Fable-circle of Reynard the Fox. The text itself is partly written on the blank sides of the cuts, and partly on inserted leaves, and is likewise divided into nine sections or subjects. It is printed in Jacob Grimm’s ‘*Reinhart Fuchs*’ (Reynard the Fox), *Berlin, Reimer*, 1834, 8vo., pp. 332-342. Only the third woodcut, smaller than the rest, has on the right, close to it, sixteen lines of xylographic text, filled with the Wolf’s Complaint. The sentence-labels, in the pictures, have German inscriptions. The only hitherto known copy of these woodcut impressions is in the possession of the Heidelberg Library, bound up in the Miscellaneous Codex on vellum, ccccxviii. (of the fifteenth century), from leaf 151 to 163. The text of this Manuscript, in the High-German dialect, varies, as respects orthography, considerably from that of Grimm, of which the language approaches nearer the Low-German. In the Heidelberg Codex, ccxcl., leaf 100A reads thus:

‘Ein leb in einer seuchen lag  
Und hat gelegen manigen tag  
Des ruestt er für sich pald  
Die tper aus dem Wald.’

“As of this scarce memorial of printing no representation as yet is to be found in any bibliographical work, the accompanying fac-simile (see our copy of the fac-simile, plate LXXXVI., No. II.) may not prove unwelcome, in order to afford, at least, an idea of the character of the whole. The King of Beasts, lying in bed, says:

‘Er secht ich byn zu mole sich (sich)  
Dorunt bete ich euch flehentlich  
Alzumole zu desir stüt  
Wep ich moge werdt gesunt.’

The Wolf answers:

‘Wir muszen gehen in eyne rot  
Solle wir euch helfen aus der not.’”

\* Dr. Falkenstein does not give a very clear account of this volume, as to its illustrative text. He states that the work comprises twelve leaves, “*written or printed*” on both sides, containing nine designs, the ninth having sixteen lines of *xylographic* text; but he does not state what the other three leaves contain.

## THE TEN COMMANDMENTS.

BLOCK-BOOK OF TEN LEAVES.—*Octavo.*

"THE 'Zehn Bott fur die ungelernete leut'—Ten Commandments for Unlearned Folks.

"Ten leaves printed only on one side, to paste together, every two and two, on the opposite blanks, so that a complete copy counts four double leaves, having in front and back single ones. The Commandments are emblematically represented in figures, *e. g.* Laziness by an Ass; next Longears sits a Monk giving absolution to a peasant. To each of them one side of a leaf is devoted; so that a complete work has also ten woodcuts. It is remarkable that the Commandment, 'thou shalt not commit adultery,' does not occupy the sixth but the seventh place. No other text than that emanating from the figures is extant.

"The only copy of this edition hitherto known is preserved in the University Library at Heidelberg. The size of this xylographic product, within double-chase lines, of which the outer is thicker than the inner, is seven inches ten lines in height, and five inches eight lines in breadth.

"Another edition, which Von Aretin discovered in the monastery of Tegernsee, and very slightly described in his '*Beiträge*' (Contributions), I, ii. 69, consists of six leaves printed on both sides, marked with numbers I. to X., and the text printed in, with representations how the Devil seeks to mislead men into transgression of the Commandments.

"The first leaf contains the following legends:

'Don habetis dros alios Crodî rr.'

'Du solt anbeten einen got al; her

Dir gebotn hat.'

The Devil says:

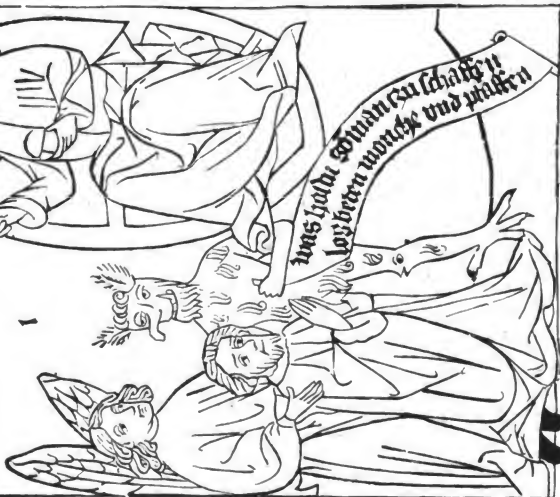
'Was hostu goman tzu schaffen

los beten monche und pfaffen.'

"This edition seems totally different from that at Heidelberg, and to have been united in one tract with the '*fünf Sînn*' (Five Senses) and the '*Sîeben Todsünden*' (Seven Deadly Sins), mentioned also by Von Aretin elsewhere. To the greatest regret of the learned world, this jewel has totally vanished; and at Munich, where all the other xylographic books discovered in the Bavarian cloisters are carefully preserved, no trace of it can now be found.

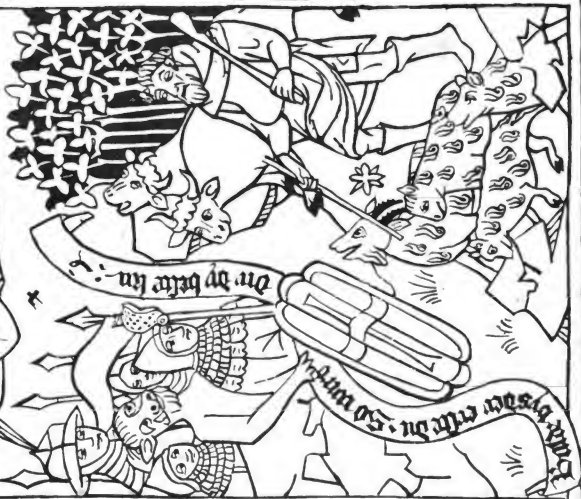
11 Ion habebis deos duos exodi. 22.

Du salt an beten eyen got  
 218 her die geboten hot



Noncupilatis rem primum vig. Exodi. 22.

Begere nym an des gur 125  
 sey eel adir rmt. Volture  
 ten gohis hant ;





## PLATE LXXXVI\*.

THE publication in 1855, by M. Weigel, at Leipsic, of a work by M. John Geffcken\* on the early pictorial illustration of the Decalogue, enables us to add this additional leaf of text, and a plate representing in fac-simile the *first* and *tenth* designs of the Block-Book described in the preceding page from the work of Dr. Falkenstein. It is of small quarto, not octavo form as there stated.

M. Geffcken appears to have left no source of information unfathomed for the illustration of the subject of his research. We lament that our almost entire ignorance of the German language obliged us to have recourse to an interpreter, as frequently on such occasions some important observations of the author get misunderstood.

Of the Block-Book, "DIE ZEHN GEBOTE," the very learned author states, p. 50: "The copy of which fac-similes are given exists in the Heidelberg Library, and is supposed to be unique. It consists of ten leaves, printed only on one side, for pasting together every two on the opposite blank sides; so that the whole forms four double and two single leaves, of which one is at the beginning and the other at the end. The cuts are coloured. Costume and drawing are considerably ancient. The former (costume) is Burgundian, (see) the murderer in No. 5, and the thief in No. 6. The wood-cutter had probably a Lower Rhenish original. As to the time in which these woodcuts fall, as well as of the country or place where cut, I dare not pronounce a certain judgment. Almost one might make a guess at the Lower Rhine. The crossing of the *t* occurs often in printing of the Low Countries. These woodcuts might be reckoned among those which preceded the invention of printing; but on the other side it is certain that letter-printers and letter-painters continued their trade after the discovery. The Table of 1481, by the Munich letter-printer, Hans Schawr, is an example."

We are not inclined to believe that the series of wood-engravings here described were executed at so early a period as Geffcken seems to consider, though his opinion is certainly qualified by observing that the wood-cutters of such productions continued their labours long after the invention of printing. The "Table of 1481,"

\* "Der Bildercatechismus des funfzehnten Jahrhunderts und die catechistischen Hauptstücke in dieser Zeit bis auf Luther, mitgetheilt und erläutert von JOHANNES GEFFCKEN, Doctor der Theologie und Philosophie und Prediger zu St. Michael in Hamburg. I. Die zehn Gebote, with 12 Bildtafeln nach Cod. Heidelb. 438."

(The Pictorial Catechism of the Fifteenth Century, and the Chief Articles of that Time, until Luther. Communicated and expounded by John Geffcken, &c., &c.) *Leipzig, T. O. Weigel, 1855, 4to.*

At the close of the work are well-executed fac-similes of the ten designs forming the Block-Book, together with two others from the series of drawings, which, with manuscript descriptions, are bound up in the same volume.



that he mentions, is the "*Confessionale*," a broadside in the possession of M. Weigel. It bears on it the name of the engraver or the printer, "*Hans Schawer*, 1481."

M. Geffcken considers the design of the engravings of the "*Der Zehn Gebote*" to be Flemish, and the costume Burgundian, noticing also that the final letter *t* in the text has that peculiar upright mark to the cross usually found in Dutch type. We notice that the armour of the soldiers in the tenth (the final) design, bears a remarkable resemblance to that constantly occurring in several editions of the *Apocalypse*. To illustrate this fact, the reader is referred to plates viii. and ix. in our first volume. Here we have a most gratifying instance of the applicability of our fac-similes, as without those, in the plates referred to, our observations respecting the similarity of the armour could not have been ocularly demonstrated to our readers without their having reference to a copy of the *Apocalypse* Block-Book, a work not at all times of easy access.

At p. 162 we have noticed, on the authority of Dr. Falkenstein, a broadside of the Ten Commandments, considering it to be of early date. We now learn from the work of M. Geffcken that it is not so, as it bears the name of "*Hans Weygel Formschneider in Nurnberg*," who, according to the information given by M. Sotzman, was a printer and wood-engraver. He published a large work on Costume, and died in 1590!

M. Geffcken notices in his Appendix, p. 1, that, "in the Heidelberg Codex, folios 142*b* to 146*a* contain eight ancient woodcuts to the *Apostles' Creed*, belonging to a series which probably contained twelve, and different from the xylographic set at Munich (*Cim.* 61*c*, *Xylogr.* 40), as well as from the woodcuts in '*Zwölf Artickel des Christlichen Glaubens*,'" printed at Ulm bei Cunrad Dinkmut, 1485, folio.

He also describes, pp. 112-3, another series of small wood-engravings, representing, on four leaves, THE TWELVE APOSTLES, with the CREDO, noticing that there is a copy of it in the National Library at Paris. One of the wood-cuts is given in fac-simile in the elaborate article, by M. Paul Lacroix, on the Origin of Printing, in the fifth volume of "*Le Moyen Age et la Renaissance*," published at Paris, 1851.

# XYLOGRAPHICAL BROADSIDES,

OR

## SINGLE WOOD-ENGRAVINGS.

IN describing the celebrated and oft discussed wood-engraving of St. CHRISTOPHER, dated 1423, Dr. Falkenstein, page 16, notices, as follows, a wood-engraving of a far more interesting nature:

"Probably a much older wood-engraving, although unconfirmed by a date, is that now in the possession of the bookseller, J. A. G. Weigel, at Leipzig. It represents the Saviour with head inclined between two burning tapers on an altar; before him kneels a Pope, over whose head a Cardinal is holding the triple crown. The whole is surrounded by the symbols of the life of Christ. The description beneath, in the old Dutch or Flemish language, tells us, in eight lines, 'that every one who gazes on the torments of the Redeemer, and then, with repentance for his (or her) sins, shall say three Pater Nosters and three Ave Marias, shall receive pardon for  $\frac{xv}{m}$  (1700) years, as grants Pope Gregory, and likewise two other Popes.' This indulgence is thus expressed:

'Soe wie ons herē wapen en siet Daer hi nū dogede sūn  
vdrēt En iānnlyc waert getormēt vanden iōdē ombekēt  
En dan sprekt ov' sine knien Drie pē nē en iii ave marien  
En rouwe heeft van sinen sonden Dū warr willic dat  
orronden Dat die.  $\frac{xv}{m}$  jaer adarts haft Die hein die paus  
gregorius geeft En noch. ij. pause dats waerheide Die daer  
gaen adart mede En xl. bisscopē des gelike Dū mach  
verdienen en rike Al verdient al oetmordelike.'

"By Pope Gregory, none other than the XIIth can be meant, as he is the only one of the name who had two Anti-Popes; and in the inscription, two other Popes are mentioned in connexion with him. As, therefore, Gregory XII. occupied the Papal Chair from 1406 to 1415, it is most probable this remarkable cut was executed between these dates.

"If we pass over two other dated pictures of Saints, 'The Martyrdom of St. Sebastian,' which, as well on the picture itself, as on the prayer beneath, bears the date of 1437, and, as late as in the year 1779, still remained in the princely Abbey of St. Blaise; and 'the St. Dorothy, St. Alexius, and the Bearing of the Cross,' with the written date of 1443, of which the accounts are not sufficiently to be relied on; we come to St. Bernardina, with the date of 1454," etc.

In the original Flemish, as given in the preceding page, we have no proof that the Pope Gregory mentioned was the XIIth of his name, as the two other Popes alluded to may have been his predecessors. Could it be shewn that the Pope mentioned was, as Dr. Falkenstein asserts, Gregory XII., we should have at once a *proof of block-printing* in the Low Countries (for the language is Flemish or Dutch) as early as 1415, Pope Gregory having died in that year.

Dr. Falkenstein\* particularly notices a broadside intitled the "*Zehn Gebote in Reimen*" (the Ten Commandments in Rhyme). It is in large folio, representing, as he states, "Moses behind the Tables of the Law, as he points with the forefinger of his right hand to the first commandment, whilst with the left he holds the second Table. The figure of the Lawgiver is almost entirely concealed by the latter. On a cross-beam, under the radiated horns of his head, in nearly inch Missal-letters, are the words '*Halt . die . gepot . Geyrent dir got.*'"

"This extremely rare xylographic leaf," observes Dr. Falkenstein, "painted in the usual water-colours of the period, is to be found in the Royal Saxon Gallery of Engravings and Drawings at Dresden."

\* Geschichte der Buchdruckerkunst, p. 58.

## CALENDAR OF JOHN DE GAMUNDIA.

A Julian Calendar, by the Mathematician, John of Gmünden, on the Ensis in Traunsea. Born between 1375 and 1385, he became Master of Arts in 1406, and Professor of Astronomy in 1423. Later, he was Dean of the Faculty, and at last Chancellor of the University of Vienna, where he died; and, in 1442, was buried in the church of St. Stephen. By the gift of his mathematical apparatus and books, he laid the foundation of the University Library in Vienna. This Calendar, written in 1439, in the Latin language, and subsequently printed with wood-blocks, is the earliest Ephemeris known. The original manuscript is in Count Windhag's library. The original block, cut on both sides, is an inch and a half in thickness, ten and three-quarter inches in height, and fifteen and one-quarter inches in breadth. It is now in the possession of the heirs of R. Z. Becker (*Beckerische Buchhandlung*), Gotha, by whose courtesy a reimpression is given by Dr. Falkenstein (plate XXIII).

In connexion with the above, we give the following notice of the CALENDAR OF JOHN OF KUNSPERK (JOHANNES REGIOMONTANUS), abridged from the work of Dr. Falkenstein, though it comes more under the denomination of a Block-Book. He has given (plate XXIV.) a fac-simile of the page for January, and states that

"This extremely rare work, of which the first edition, in small 4to., hitherto known to few bibliographers, was printed at Nuremberg circa 1473\*, and consists of thirty-one tables, entirely cut on wood, and printed on both sides, the text being in thirty-five, thirty-six, or thirty-seven lines. The Royal Library at Dresden possesses a copy; and that at Munich two, in one of which is an additional leaf, not in either of the others, intitled

‘Der laszman mit den zwelff zäichē  
zu weler rechtlich dint im mēschē.’

"Another edition of this Calendar, differing in form as well as contents, consists of thirteen leaves, or rather twenty-six, each two and two, being pasted together at the backs left blank. This edition is known as 'Folge der sieben Planeten' (Series of Seven Planets). The cuts are mere outlines, with few shadings, these, however, deep and sharp. The colour is a pale brown, changing to sepia black. The wood-cuts often seem to be impressed deeply, without any colour at all. In the copy described by the Freyherr H. von der Hagen (in *Gräter's Iduna and Hermode*, Year ii, p. 118), bound up with several other xylographic works, the front side of leaf 1 appears to have contained a proof impression of the History of Antichrist inserted in the same volume. In the column of the Golden Number is MCCCCLXVIII."

A small but very early Calendar, from wood-blocks, is in the Library of Earl Spencer.

\* Probably 1475, as one table is "of Eclipses from 1475 to 1513."

## PLATE LXXXVII.

## PROPUGNACULA; SEU TURRIS SAPIENTIÆ.

*Folio Broadside, 15 inches 5-10ths by 9 inches 5-10ths.*

THE folio broadside of the *Temptationes Dæmonum*, described at p. 120 in our preceding volume, much resembles in purpose the present most interesting xylographic relic, though the former is certainly of a much earlier period. As we have here given the whole of the "*Propugnacula*" most accurately\* in fac-simile, even to the observance of worm-holes and injuries it has sustained, we think it quite unnecessary to enter into a description of it. It is at once seen somewhat to resemble, though upon a larger scale, the "Horn Book" known to have been used at an early period in the schools of this country. It also serves as a specimen of the numerous sheets of a similar character which were doubtless used in monasteries and schools, to a great extent, soon after the appearance of the *Donatuses*.

The impression from which our fac-simile is coloured, was brought to this country by M. Libri, one of the most learned and distinguished literary men that France has produced during the present century. The impression was sold at the sale of a portion of his library in 1849, whence it was obtained by the Trustees of the British Museum.

An uncoloured and most perfect impression, from the *same* wood-block, was discovered by Mr. Lilly, the bookseller, pasted in the inside end cover of an early printed book, purchased by him at the sale of the collection of books formed by Messrs. Payne & Foss, on their retiring from business a few years since. Can we wonder at xylographic and typographic relics of a similar nature being destroyed, and escaping the observation of persons on the Continent, when we find that such men as Messrs. Payne & Foss, always remarkable for their astuteness in all matters relating to their professional occupation, and who had been the possessors of the volume wherein this extraordinary sheet had, no doubt, been preserved for several centuries, should not have seen it. We think, that, if we had the opportunity of carefully inspecting the collection of the early printed books preserved in the Public and Private Libraries† in Germany, we might be enabled to add to the now comparatively numerous specimens of the *Donatuses*, and works of a similar character, of which we at present have notices. We must

\* When meeting with another impression of this sheet, as hereafter noticed, we found that our fac-simile corresponded in height and width within an eighth of an inch. This fact shews the force of Mr. Madeley's letter, p. 54 in this volume, respecting the working of the impressions on dry paper. It also proves the great accuracy of the artist.

† In the Public Library at Munich is a large collection of single wood-engravings taken from the inside covers of books from the various monasteries of Bavaria, the result of the researches of Arctin.











bear in mind that very many of those typographic relics now brought to light, had formed either a portion of the binding of early printed books, or had been preserved by being pasted on their inner covers. That such was the case also with many of the earliest known engravings in wood and copper, is most certain; and it may be interesting to our readers to note the following instances of their having occurred for public sale during the last few years. The notices, slightly abridged, are taken from the sale catalogues, in which they are to be found fully described.

"A most curious, fine, and ancient print, engraved on copper, fifteen inches by ten and a half, representing the CRUCIFIXION and THE TWO MARIES."

This very ancient print is unquestionably one of the greatest chalcographical curiosities which has ever been brought into this country. It is undoubtedly one of the earliest productions of the Art of Engraving on Copper in Germany. It was taken from the inside cover of a copy of the Mazarine Bible.

*Sale of Messrs. Nicols' books, July 18, 1825, and purchased by Mr. Britton for £21.*

A very ancient print, representing THE AGONY OF OUR SAVIOUR. Nine inches and seven-eighths by six inches and seven-eighths.

This very ancient and curious print was also taken from one of the covers of a copy of the Mazarine Bible.

*Same Sale, and purchased by Mr. Ottley for £4. 14s. 6d.*

THE CRUCIFIXION OF CHRIST, with an unknown monogram, and the date 1441. Pasted on the inside cover of an early manuscript.

*Sale of Rare Books consigned from Germany, Feb. 6, 1832.*

THE DELIVERY OF THE SOULS FROM PURGATORY. On the side of the cover of a MS. dated 1435.

*From the same Sale, where also many other wood-engravings occurred.*

ST. ANNE, WITH MARY AND ST. JOHN. One of the earliest wood-engravings, folio size, pasted on the outside cover of an ancient manuscript.

ST. MARY WASHING OUR SAVIOUR'S FEET. A wood-engraving of similar size and antiquity, also pasted in the cover of a manuscript.

*The above, with many others of a similar character, occurred in a Sale of Rare Books consigned from Germany, 1833.*

Numerous other instances might be quoted. In addition to the above, it may here be observed that the celebrated wood-engraving of ST. CHRISTOPHER, dated 1423, in the library of Earl Spencer, was discovered by Baron Heineken pasted within the cover of an early manuscript in the convent of Buxheim, near Memmingen, in Suabia. So, likewise, were the wood-engravings of ST. BRIDGET and the ANNUNCIATION, of which fac-similes are given in Mr. Ottley's History of Engraving.

## ALPHABET OF INITIAL LETTERS.

WE have, in our first volume, pp. 123—127, given a description of a small Block-Book consisting only of designs forming an alphabet. There are, in the Imperial Library at Paris, four leaves, forming evidently a portion of a small block-book of a very similar kind to that described by us. We here give one of the designs, intended for the letter P.



The above is taken from one of some fac-similes made by Mr. Henry Foss, when in Paris in 1817. Respecting it, Mr. Foss has written at the side, "From a Block-Book of four leaves, with labels, in German, to each figure, and a letter of the alphabet, by which it appears to have been for the use of children. *Royal Library. Paris, Feb. 11, 1817. H. F.*"

# DONATUSES.

PLATE LXXXVIII.

DONATUS DE OCTO PARTIBUS ORATIONIS.

BLOCK-BOOK . . . . . PAGES.—*Small 4to.*

In our preceding volume, p. 132, we have stated that there existed no fragment of any xylographic edition of the *Donatus*, or other elementary works, the production of which we could assign to Holland or the Low Countries. If we could, however, persuade ourselves that the *Donatus*, of which, in this plate, No. 1, we have given a fac-simile of a fragment taken from that given by M. Koning, emanated from Holland, then we should acknowledge our statements to be incorrect.

M. Koning introduces this relic to the consideration of his readers with the view of supporting his own, as also the opinion of Heineken and others, that the twenty pages of block-printing in the *second* Latin edition of the *Speculum* were engraved before any part of the work had been printed with *moveable* type. He considers that such block-printing was preceded by many "*autres plus petits ouvrages, comme autant d'essais*," of which he includes the edition of the aforesaid *Donatus*, giving the following account\* of the original fragment whence his fac-simile was taken. "Nous croyons avoir découvert un fragment de ce *Donatus* dans la Bibliothèque de S. M. le Roi des *Pays Bas*. Ce fragment, appartenant autrefois à M. JACQUES VISSER, à la *Haye*, étoit attaché à la reliure d'un exemplaire du *Sermonum Roberti de Licio de Laudibus Sanctorum*, imprimé à *Anvers*, chez GERARD LEEU, en 1490. Il ne consiste qu'en une simple bande de parchemin, qui cependant montre que l'ouvrage même étoit imprimé en format in-quarto, et qu'il avoit 28 lignes sur chaque page. La lettre est non seulement du Hollandois du 15<sup>me</sup> siècle, mais encore, elle est conforme à celle des œuvres d'estampes d'*Harlem* et en particulier à celle de l'*Ars Moriendi*, autant qu'il le paroît par les dessins dont nous avons parlé."

Now the fact of the above fragment having been discovered in the binding of a book printed at Antwerp, is not a proof of the *Donatus* having been executed in that locality. We must confess our inability to discover its similarity (unless as far as its irregularity of design is concerned) of text to that illustrating the designs of the *Ars Moriendi* block-book, as stated by M. Koning. See, and compare it with, plate xv. vol. i. from that work.

\* Dissertation sur l'Origine, etc., de l'Imprimerie, p. 55.

We believe the edition of the *Donatus*, of which the fac-simile is a specimen, to be *xylographic*. In the six lines here given, there are no less than *fifteen* instances of the letter *g* occurring; and yet not two of them agree in every minute particular. There is, furthermore, in the appearance of the latter, a want of that peculiarly national character which is to be found in the earlier Block-Books, the *Donatuses* and like works, as also the *Speculum*, and even works printed in Holland at a later period.

We now come to another relic, of a somewhat similar nature, respecting which, however, no argument is necessary to prove that it is xylographic, the impression of it given by M. Koning being worked off from one of the original wood-blocks; a fac-simile of which we have given, No. II.

Before proceeding to make any observations upon this relic from the work\* of M. Koning, we give the following history of the original block, as related by him:

“Dans le nombre de ces precurseurs, ou petits ouvrages antérieurs, nous croyons pouvoir compter un HORARIUM, ou *petit livre des prières* en langue latine, d'un très petit format, contenant la plus grande partie du cantique de SIMEON: ‘*Nunc dimittis servum tuum*,’ ainsi la prière, ‘*Ave, salus mundi*,’ dont la forme d'une page, taillée en bois, est chez moi: cette forme s'est conservée depuis près de 200 ans dans les familles connues d'*Harlem*, comme une reste précieux du travail de KOSTER.”

“ADRIEN ROMAN, imprimeur de la ville d'*Harlem*, au commencement du dix-septième siècle, étoit autrefois possesseur de cette forme: il l'avait acquise d'un *vieillard* des descendants de KOSTER. Le Docteur JEAN VLAKVELD à *Harlem* reçut ce morceau de ROMAN. A la mort de VLAKVELD, en 1684, cette forme passa dans les mains de ses enfants, et fut vendue au Prinsen-hof à *Harlem* le 15 Juin 1754, où elle fut achetée par JACQUES MAAS commis de *Ryn-land* à *Harlem*. ADRIEN MANDT prédicant à *Gomichem*, marié en premières noces avec la fille de JACQUES MAAS, devint après la mort de son beau-pere possesseur de ce morceau; il est enfin parvenu en ma possession, après la mort du prédicant MANDT, à la succession du quel je l'ai acheté.”

We are, personally, great advocates for the preservation of all documents confirmatory of the transmission of objects of antiquity, and all works of art, from their different possessors; and though M. Koning does not bring forward any proof, by way of autograph inscription, or such like, of Adrien Roman, a printer at Harlem, having received the xylographic relic in question from one of the descendants of his client, Lawrence Coster, we see no reason for a moment to question its authenticity, or to throw doubt on the veracity of so eminent a man as M. Koning.

Though, however, we do not question the so far *authenticity* of the original wood-block, we are inclined to doubt its *antiquity*; that is, its being *coeval* with the early

\* Dissertation sur l'Origine, etc. de l'Imprimerie. *Amst.*, 1819, 8vo., pp. 55-57.

I  
 et legimus legis legimus. p[ro]p[ri]o  
 ius legem d[icitur] legem legem  
 ius p[ro]p[ri]o legi legem legem  
 et legem. p[ro]p[ri]o p[ro]p[ri]o p[ro]p[ri]o  
 p[ro]p[ri]o legem legem legem  
 et legem. p[ro]p[ri]o legem legem



II  
 Depositionis quid est? Depositionis  
 tionis que p[ro]posita alijs par  
 tibus oratoris significati on  
 eaz aut complet. aut inat  
 aut inuuit. Depositionis quot accidit?

III  
 reb[us] et in pace. et in  
 verunt oculi mei salutem  
 et in uobis. Nante sa  
 em omni populo et in  
 ien ad reuelatione genit  
 glonam plebis tue israel  
 lona patri. et inerat.  
 De salus. Ibi ber  
 hum patris. hostia  
 rea. vera b[ea]ta caro. de  
 o in gra. berus homo.  
 orptis et sanguis domini  
 ihericuli. ihericuli. custodiat  
 nimā meam et corpus me  
 ihericuli. eterna

IV  
 et in uobis. Nante sa  
 em omni populo et in  
 ien ad reuelatione genit  
 glonam plebis tue israel  
 lona patri. et inerat.  
 De salus. Ibi ber  
 hum patris. hostia  
 rea. vera b[ea]ta caro. de  
 o in gra. berus homo.  
 orptis et sanguis domini  
 ihericuli. ihericuli. custodiat  
 nimā meam et corpus me  
 ihericuli. eterna

THE MAZARINE BIBLE

VI. EDITION WITH 40 LINES

VI. EDITION WITH 42 LINES

p[re]ferebant. Vera enī illa necessitudo ē.  
 et xpi gl[ori]a copulata. q[uod] non uili  
 tas rei familiaris. nō p[re]sētia tantum  
 cor[poris]. nō s[ub]dola et palpāb[ile] adulat[i]o.  
 sed dei timor. et diuinā[rum] scripturā[rum]  
 studia conciliant. Legim[us] in veterib[us]  
 historijs. quosdā lustrasse. pu[n]ctas.  
 nouos adijisse p[ro]p[ri]os. maria trāsisse.  
 ut eos quos et libris nouerant. corā  
 q[uo] viderent.

p[re]ferebant. Vera enī illa necessitudo ē.  
 et xpi gl[ori]a copulata: quā nō uili  
 tas rei familiaris. non p[re]sētia tantū  
 cor[poris]. nō s[ub]dola et palpāb[ile] adulat[i]o:  
 sed dei timor. et diuinā[rum] scripturā[rum]  
 studia conciliant. Legim[us] in veterib[us]  
 historijs. quosdā lustrasse. pu[n]ctas.  
 nouos adijisse p[ro]p[ri]os. maria trāsisse:  
 ut eos quos et libris nouerant. coram  
 q[uo] viderent.



editions of the Donatuses, and much less with any of the Block-Books we assign to Holland. The peculiar formation of the letters gives the whole an appearance of being a later production, executed at a time when the cutting of type in wood had become more generally practised. We believe, that, notwithstanding few relics have been preserved, the custom of using wood-blocks for some of the more common elementary works in the education of children, was much more prevalent for many years after the invention of moveable type than is generally supposed.

It may be considered a great omission on our part, that we did not make any note of these two relics when writing on the Donatuses in our preceding volume. The truth is, that it was not until after the completion of that volume that our attention\* was drawn to them.

We now proceed to the consideration of a *xylographic* edition of a *Donatus* of a totally different character.

On the dispersion of the magnificent library of the Duke de la Vallière†, the Royal Library at Paris came into the possession of fragments of the original wood-blocks of two of the pages of the edition of the *Donatus* believed generally by bibliographers to have been issued by Gutenberg previous to the publication, probably between 1450 and 1455, of his celebrated edition of the Holy Scriptures, an edition known by the name of the *Mazarine Bible*.

An impression of the first five lines of one of these pages has been given by Heineken (plate 2, p. 257), the wood-blocks being, at the period of the publication of his work, in the possession of Mr. Morand. Heineken states: "J'ai trouvé chez M. Morand, de l'Académie des Sciences et des Arts, à Paris, deux planches de bois fort anciennes d'un Donat. J'étois informé déjà de leur existence; elles sont de la grandeur en 4to.; la première contient vingt lignes, dont j'ai fait copier exactement les cinq premières, qu'on trouve cy-joint sous le No. 2. L'autre planche n'a que seize lignes. M. Faucault, Conseiller d'Etat, qui étoit très-curieux d'antiquités, en avoit fait l'acquisition en Allemagne."

In addition to a facsimile (No. III.) of the five lines alluded to, we are enabled, through the kindness of the late Baron van Westrenen, to place before our readers a fac-simile (No. IV.) of an impression from the fragment of one of the original blocks used for the same edition, the block having been formerly in the possession of Meerman, who obtained it at the sale of the collection of M. Huber of Basle.

\* In 1843, on the decease of my father, I sold all his collection of books relating to the Invention and History of the Art of Printing, not, at that time, intending to give more than a few fac-similes from the Block-Books, when publishing those from the works of the early printers. It was not until the last few months that I possessed a copy of the work of M. Koning. At the sale of the last portion of the books of the late Mr. Pickering, I purchased several volumes, among which were two copies of that work. The one turned out to be that formerly belonging to my father; and the other, to my late friend, Mr. Otley; each copy having a few notes in their respective autograph.

† The two blocks produced at the sale 230 livres.



In the absence of the worm-holes, which are visible in some of the letters, and without knowing that the impressions from which the fac-similes are made were obtained from the original wood-blocks, there is nothing indicative of the type being xylographic, except the intermingling of the descending portions of the letters in one line with the ascending portions of the letters in the line beneath, in such a manner that a straight line could not be drawn between them without cutting through those portions. On referring to the fac-similes of the text in the *Apocalypse*, the *Ars Moriendi*, and other of the Block-Books, this fact is at once exemplified.

The type of the edition of the *Donatus* we are now considering has a very different appearance from that of those works which are the subject of our first volume. It much resembles the type used in the *Mazarine Bible*, though the latter is of smaller dimensions, as may be at once seen on reference to fac-similes from that book, Nos. V. and VI., beneath those of the *Donatuses*.

The fac-similes from the *Mazarine Bible* are further interesting in a typographical point of view. They shew the two sized types which were used at the commencement of the work, causing ultimately an *appearance* of there having been two editions. As that celebrated edition of the Holy Scriptures forms the most marvellous monument of the perfection to which the Art of Printing had arrived in so short a time after its discovery, it may be here interesting to note, that, contrary to the opinion of *Laire* and other bibliographers, it is now clearly shewn that the differences, causing the appearance of two distinct editions, arose only from the cancelling and reprinting of the first ten pages.

Some copies have only forty lines in each column, in the *first nine pages*; in the *tenth* page, forty-one lines; and in the remainder of the work, forty-two lines. Such copies have the first two headings to the Books *printed*.

Other copies have forty-two lines in each column *throughout the work*; and the headings to the Books are *all written*, either in black or red ink.

On a most minute examination of the pages wherein these variations occur, it is found that the printer, at the commencement of his work, used two sorts of type, each shewing the same face, but differing in *body* or dimensions, which yet, to use a printer's term, would work together if not set up in the same line. When the printer commenced his work, he used the large-bodied type for the first nine pages, each page having forty lines; then, in the tenth page, for some cause or other, he used the two sized types together, and was enabled, within the same gauge, to get in forty-one lines. This compression, we may presume, was not sufficient for his purpose. After that page, he discarded the larger type altogether, using only the smaller to the end of the work; by which means he was able to get forty-two lines into each page. Our fac-similes give ten lines of the first page with forty lines, and ten lines of the same page with forty-two lines. They also serve to shew the recomposition of the text. On examination, it will be seen that the ten lines of the former occupy nearly

*one-eighth* of an inch more than the other. As we have entered elsewhere\* into minute particulars respecting the printing of those celebrated volumes, we do not purpose here to add more on the subject.

Traditionally, we hear through Trithemius, by the *vivâ voce* evidence of Peter Schoeffer, the coadjutor of Gutenberg and Fust in the perfecting of the "Art of Printing Books," that, at "first they printed, with characters traced in order upon blocks of wood in the form of pages, a vocabulary called *Catholicon*; but with these small pages, or forms, they were unable to print anything else, because, as we have said, the characters were engraved on these blocks of wood, and were not moveable. After this, more subtle inventions followed, and they found out the method of casting the forms (or moulds) of all the letters of the Latin alphabet, which they called matrices, out of which they cast back again characters of brass or pewter, capable of bearing the force of the press; whereas, before, they had cut them by hand."

It is a remarkable fact, that, though the above-mentioned fragments of the series of wood-blocks executed for the aforesaid *Donatus* have been preserved for several centuries, not one printed copy, nor even a portion of the work, has been hitherto discovered. Although well acquainted with the various arguments of the most distinguished Bibliographers who have entered the arena of the Mentz and Harlem controversies, we purposely avoid those intricate details, feeling sure, that, unless we can obtain more evidence on certain minutiae, either by the discovery of some satisfactory documents, or, forsooth, by the agency of the marvellous "*spirit rapper*" or "*table talker*," all our humble attempts to unravel the entangled subject will be useless, and be only embroiling us in endless controversy. Our departed friend, Mr. Otley†, may, perhaps, have been able to throw a new light on the question, when carefully examining, without prejudice, though a "*Costerite*," every inch of the ground that had previously been beaten by the many bibliographical labourers in the field. We purpose, however, entering on comparatively new ground in connexion with the Water-Marks on the paper used for the Block-Books; and if, by taking an extended range, we can throw any light that will assist our successors, our labours will not have been quite useless.

The hearsay evidence of Trithemius is somewhat interesting on the present occa-

\* The Typography of the Fifteenth Century. *Folio*, 1845, pp. 52-58.

† His intended publication, entering into all the controversial arguments for and against the claims of Harlem, was unfortunately not completed at the time of his decease. Furthermore, I regret to find, that, in its incomplete state, the whole of the work, as far as printed, has been disposed of by the printers to Mr. Lilly, the bookseller. We hope, however, it will yet be brought before the public.

Being on most intimate terms with the late Mr. Otley, he used often, when writing his work (then printing) to read to me some of his arguments in favour of his client, Lawrence Coster. I amused him, on several occasions, by reading some of his proof sheets backwards, at the same time observing (with "waggish impudence," as he said) that he had so clearly proved his case, that neither "*Hans Genzeleisch van genaant Gutenberg*," nor any *flesh or burg*, could controvert his arguments.

sion. He wrote of a *CATHOLICON* as having been printed from wood-blocks. Now, there is an edition in folio (probably the first) of the *CATHOLICON* of BALBI, of many hundred pages, printed at Mentz in the year 1460, and supposed to have issued from the press of Gutenberg. As, however, Trithemius spoke of "*small pages*," we cannot for a moment suppose that this could have been the book\* he alluded to. The *Catholicon* being an elementary work containing a Grammar and Lexicon, Trithemius may have confused it with the grammar of *Donatus*; consequently the xylographic relics that have caused the preceding observations, may have formed a portion of that very work, the EARLIEST XYLO-TYPOGRAPHIC EFFORT OF GUTENBERG, as related by TRITHEMIUS. Baron Heineken entertained a very similar opinion, as far as the mistaking the work. He writes, p. 258, when alluding to the two wood-blocks in the Imperial Library: "Je crois, que ces tables sont du livre que le Chroniqueur de Cologne appelle un *Donat* et que *Trithem* nomme un *Catholicon* (*livre universel*) ce qu'on a confondu ensuite avec le grand ouvrage intitulé '*Catholicon Januensis*.'" With such confusion, by way of evidence, as the chronicled statement of Trithemius presents, can it be wondered at how completely all the Bibliographers who have as yet gone into this endless Costerian, Gutenbergian, Fustian, and Schoeffertian controversy, have failed in discovering any conclusive facts?

We have now given fac-similes (Nos. III. and IV.) of the only hitherto known block edition of the *Donatus* approaching the character of the type used in the *Mazarine* Bible; a work supposed to have been printed by Gutenberg at Mentz, and also remarkable as the first production from his press. No book, however, has been yet discovered bearing the name of Gutenberg as the Printer; consequently we have no positive proof that this might not have been issued by either Fust or Schoeffer, as the same type was afterwards used in an edition of the *Donatus* with the name of the latter as the Printer.

In the library of Dr. Kloss were two leaves†, on parchment, of a *Donatus*, in small folio, with thirty-five lines in a page. These were considered by Dr. Kloss to have been printed from *wood-blocks*. The character of the letters with which they were executed bore a strong resemblance to that of the type used by *Pfister* in the

\* Furthermore, by the following extract from the colophon at the close of the volume, it is seen that the volume in question was issued as one of these works executed with moveable type, then lately discovered; similar observations being found in many of the colophons of the earliest printers:

"*Hic liber gregius. catholicon. Unice incarnationis annis MCCCCLX Alma in urbe maguntina nationis inclite germanie. Quam dei clemencia tam alto ingenii lumine. dono q. g. tuito. ceteris terra. nationibus prefferre. Illustrareq. dignatus est non calami. stili. aut penne suffragio. s; mira patronar. formar. q. concordia pporcione et modulo impressus atq. confectus est.*"

There is no positive proof that the above edition is the first of the work. It is certainly the first bearing a date, and the fourth book that bears that distinction in the *Annals of Typography*. An accurate fac-simile of the colophon will be found in our illustrations, No. 84, of the "*Typography of the Fifteenth Century*."

† They afterwards passed into the library of the late Bishop of Lichfield, and are now in the Bodleian Library.

various works known to have issued from his press. On a careful examination, we find that these two leaves formed a portion of a *manuscript* copy of a *Donatus* which we shall have occasion to notice with the fac-similes in the ensuing plate.

In the same library were two leaves, or three pages, of a later folio edition of the *Donatus*, printed on *paper* on both sides, one forming the last of the work, of which the following fac-simile gives the three final lines and colophon.

**Futuro latum fr̃ Duo participia trahuntur  
a verbo passivo preteritum et futurum pre-  
teritum et latus Futuram et ferendus:**

**Octo paruum oracionis  
donatus per Cunradum  
Dinckmūt Ulmēsis Oppidi  
Cuiem impressus fuit felicit̃**

Here we have the name of Cunrad Dinckmut, of Ulm, a printer hitherto, we believe, unknown in the Annals of Typography. This relic also passed into the library of the late Bishop of Lichfield, and is now in the Bodleian Library. When describing some of the more rare treasures in the library of the late Bishop of Lichfield, Dr. Dibdin observes\*:

"Here comes a great rarity, in the shape of a Printer, of whose type there is not a single specimen in the Spencer Library. This also is a *Donatus* in folio; but I differ, *toto cælo*, from its learned Owner, who considers it to be a *Xylographical* production, or a book printed with wood-blocks. On the contrary, I consider it to be decidedly metal, and of a date not anterior to 1480."

Dinckmut, in his colophon, distinctly states that the book was *printed*. Understanding, therefore, the word "*impressus*" in the sense generally used by the early printers, we ought to consider the book as having been printed from moveable type. On a careful examination, however, of the three printed pages, we find that there is *not a line* wherein the ascending and descending letters are not intermixed; so that, unless the invention of " *Kerning*" the type existed at that period, we must come to the conclusion that *the whole of the pages must have been worked from a solid block*.

\* Reminiscences of a Literary Life. MDCCLXXXVI. Vol. ii. pp. 961-2.

Our fac-simile clearly illustrates the point alluded to. It only remains a question whether the letters were cut in wood or metal. Dr. Dibdin does not use the word "*metal*" in the same sense as we are inclined to do, viz. that the letters had been engraved on a solid block of pewter, lead, or brass. We see no reason to disagree with the opinion of the late Bishop of Lichfield, in considering that the *Donatus* may have been printed from wood-blocks; nor does the term "*impressus*" being used by Dinckmut prove it to have been executed with moveable type.

# BOOKS PRINTED

With Movable Types.

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## DONATUSES.

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### PLATE LXXXIX.

#### I. DONATUS DE OCTO PARTIBUS ORATIONIS.

PRINTED ON VELLUM—*Quarto*.—Pages ; Height ; Width  $5\frac{1}{2}$  inches; 33 lines in a full page.

FRAGMENTS of two or more editions of the *Donatus*, printed in the *same* type as the *Mazarine* Bible, have been discovered from time to time during the last century. They have been, for the most part, found as forming materials in the composition of the covers of books printed during the fifteenth century. They are all in the *smaller bodied* type, *i. e.* of the type used for the issue of the edition having throughout forty-two lines in each column; so that we may fairly conclude that the larger bodied type, when found to be unsuited for the printing of that celebrated edition of the Holy Scriptures, was consigned to the melting pot.

In the library of Dr. Kloss, of Frankfort, were two leaves of the edition of the *Donatus* alluded to. After passing into the library of the late Bishop of Lichfield, they are now deposited among the typographical treasures in the Bodleian Library.

I. Our first specimen in this plate gives seven lines from one of the pages. Considering that the impression of the type has suffered a little from wear, the letters clearly identify themselves with those in the *Mazarine* Bible.

II. Five lines from the same.

III. Five lines from the fragment discovered and essayed on by Fischer. We give it for the purpose of proving that there were *two* editions of the *Donatus* issued in the *same* type, the text being the same. It is seen that the page is broader, and that the text is differently composed.

IV. The closing, or colophon, of the *Donatus*, printed in the *same* type, as given by Lambinet (vol. i. p. 106), from a fragment. In this colophon we learn that Peter Schoeffer was the Printer, and that his book was executed in the new art of impressing letters; and that he made his own capital letters, without resorting to the rubricator, or rather the designer of the letters hitherto, or formerly, employed in perfecting the labours of the Printer; and also, that the work was issued in the city of Mentz. The literal translation of the colophon being: *Donatus accomplished.*

*By a new art of impressing, or representing [letters]. By Peter of Gernsheim. In the city of Mentz, with his own capitals, with the drawing of the pen fashioned [or formed].*

The fact of these editions of the *Donatus* being in the same or similar type to that used in the *Mazarine Bible*, always considered by Bibliographers to be the first grand effort of Gutenberg on his perfecting the Art of Printing, naturally obliges us to notice the following circumstances:

*First.* The *Mazarine Bible* has hitherto been considered to have been printed between the years 1450 and 1455, and to have been issued by GUTENBERG *previous* to his partnership with FUST and SCHOEFFER.

*Secondly.* The earliest book known as bearing a date is the celebrated Mentz Psalter of 1457. It has, at the close, the following colophon:

*"Pns spalmoz codex . venustate capitaliū decorat' Rubricationibusq' sufficienter distinctus. Ad invētiōne artificiosa impmendi ac caracterizandi . absq' calami villa ezaracōne sic effigiatus. Et ad eusebiam dei industrie est csummatu. Per Johēm fust Civē magūtinū. Et Petrū . Schoffer de Gernszheim. Anno dñi Millesio . cccc . lvii. In vigilia Assumptōis."*

*Thirdly.* The next edition of the Psalter published by Fust and Schoeffer (being the second book printed with a date), in 1459, bears a colophon of precisely the same import.

*Fourthly.* According to the colophon in the various works published by Fust and Schoeffer, it is supposed they continued in partnership, issuing books with their joint names as the Printers, until, or during, the year 1466, when John Fust died; the second edition of the Offices of Cicero, published "*quarta die mensis Februarii*," 1466, bearing their joint names.

*Fifthly.* Peter Schoeffer may have issued books with his own name as early as 1466. No. 87 of our fac-similes in the *Typography of the Fifteenth Century* gives the colophon of a book printed by him in 1467. It thus closes:

*"Artificiosa quadā ad invencōne imprimendi seu caracterizandi absq' ullā calami exaratione sic effigiātū . et ad eusebiū dei . industrie est csummatū per Petrum Schoiffher de gernsheim. Anno dñi M . cccc . lxxvii . die sextu mensis marcii."*

*Sixthly.* In the above colophon, and also in that to the *Donatus* under consideration, we find Peter Schoeffer using the same kind of language in respect to the mode in which the labours of his press were conducted, as he did ten years previously, when in conjunction with John Fust. So likewise he continued to do as late, or perhaps later, than 1472. His edition of the Holy Scriptures, issued in that year, has, as nearly as possible, a similar colophon.

lœ lœ. Dco huc lœ lœ lœ. Plœ huc lœu. hœ lœm. hœ ler-  
rum. Bœ o lœ lœa lœm. Ablatiō ab hœ lœ. ab hœ lœa. ab  
hœ lœ. ppe. Plœ hœ lœ. hœ lœ. hœ lœa. Bœ hœ lœ. hœ lœ.  
Dco hœ lœ. Plœ hœ lœ. hœ lœ. hœ lœa. hœ lœ. hœ lœ.  
**E**rgo hœ lœ. Ablatiō ab hœ lœ. Ablatiō ab hœ lœ.  
principiū variēs a verbo passiuo. ipis futuri. numeri  
singlaris. figure simplicis. casus nō. qd declinabatur sic.

II

Interiectio quid ē. pars oracōnis. significās pene omnes  
mētis affectū voce incognita. Interiectiō qd accidit. unū  
quid. significacō tui. Significatio interiectiōnū in quo ē.  
quia aut leticia mētis significamus. ut euax. aut dolorem  
ut heu. aut amiracōnē ut pape. aut metū ut tat tat tat si

III

Interiectio quid est. pars oracōnis. significās mētis affectū voce  
incognita. Interiectiōnū quot accidunt. unū. qm. significacō  
tantum. Significatio interiectiōnū in quo est. quia aut leticia  
mētis significamus. ut euax. aut dolorem ut heu. aut amira-  
cōnem ut pape. aut metū ut tat tat tat. aut siqua sunt similia.

IV

Explicit donatus. Arte nona imprimendi. seu characteri-  
zandi. per Petrum de genishheim. in urbe Moguntina  
cū suis capitalibus absq; calami exaratione effigiatus.

V

Ita huiusmodi ab hoc verbo actiuo: presens et futu-  
rum. presens ut ferens. futurum ut laturus.

**E**ros ferris vel ferre fertur et pluraliter  
ferimur ferimini feruntur. Preterito im-  
perfecto ferebar ferebaris vel ferebare fereba-  
tur et pluraliter ferebamur ferebamini fereban-  
tur Preterito perfecto latus sum vel fui es vel



The preceding six points contain facts that are incontrovertible. To what other conclusion can we come, but that the *Donatus* in question, bearing the name of Peter Schoeffer, was either published before his partnership with John Fust, or after the death of the latter.

The *Mazarine* Bible bears no printed colophon indicating the name of the printer, or the place from whence, or the date when, it was issued. All is a matter of conjecture on those points. The only reliable evidence respecting the date of the *Mazarine* Bible is that handed down to us in the following often quoted and remarkable passage in the "*Cologne Chronicle*," printed by Koelhoff in 1499; and that, on the assertion of the venerable printer, Ulric Zell.

"Itē dese hoichwyrdige kūst vursz is vonden aller eyrst in Duytschlant tzo Mentz am Rijnē. Ind dat is d' duytschscher nacion eyn groisse eirlicheit, dat sulche synrijche mynschen syn dae tzo vvnde. Ind dat is geschiet by den iairen vns heren, anno dñi MCCCCxl. ind vā der zijt an bis men schreue. I. wart vndersoicht die kunst ind wat dair zo gehoiert. Ind in den iairē vns heren do men schreyff. MCCCC.l. do was eyn gulden iair, do began men tzo drucken ind was dat eyrste boich dat men druckde die Bybel zo latijn, ind wart gedruckt nit eyne grouer schrift, as is die schrift dae men nu Mysseboicher mit druckt."

There does not appear to be any other meaning to be learned from the preceding passage than the following,—that, although the art of printing was discovered in 1440, it was not brought to perfection until the year 1450,—"*then they began to print, and the first book which was printed was the Bible, in Latin, and was printed in a coarser letter, like that in which Missals are now printed.*"

From the above, it is evident Ulric Zell considered the edition of the Bible alluded to, to be the FIRST PRINTED BOOK after the invention of the Art had undergone a scrutiny\* of ten years. He does not state when the Bible was completed.

Now it is a most remarkable circumstance, that, with the exception of two lines, and the commencement of three others, in the two or three copies of the *Letters of Indulgence* bearing the date 1455, and in the *Donatus* by Schoeffer, not a single instance has hitherto been discovered of the use of similar type elsewhere than in the *Mazarine* Bible.

From these facts, as also from the omission, in the *Mazarine* Bible, of the colophon (one having been adopted with great display by Fust and Schoeffer as early as 1457, and others of the same kind continued in frequent use by many of the early printers), we are induced to think that Schoeffer must have had some connection with the printing of that celebrated Bible; and that he became possessed of the type previous to his partnership with Fust, as no work in that type appears with their joint names as printers. If such was the case, the *Donatus* with the name of Schoeffer must have been printed before or in the year 1457.

\* In the original the word means examined, or inquired into.

The omission of a colophon tends to confirm the opinion entertained by many, that those volumes were first issued and sold as manuscripts; and hence the great secrecy that was maintained respecting them. There are in existence many manuscript copies of the Scriptures, written in a similar bold text; and we believe that the edition referred to was printed from such a copy, the type being made in imitation of it. Had there been a colophon of similar import to that in the Psalter of 1457, in the earliest editions of the Bible, the more perfect productions of the newly-invented art could not have been passed off as manuscripts.

In all these arguments it must be borne in mind, that, at the early period of the art, the Printers are not supposed to have been possessed, as now-a-days, of a large stock of type. Indeed, it is known to those who have taken the trouble to examine copies of the earliest efforts of the press, that the text was composed and worked off *page by page*. In our detailed observations on the *Mazarine Bible*, in our "*Typography of the Fifteenth Century*," pp. 52 et seq., we had occasion to notice this fact, from which work we make the following extract:

"We cannot dismiss the consideration of these volumes without observing, what they are particularly calculated to confirm; namely, that the earliest printers were in the habit of working off their composed type by *single pages only*. Otherwise, almost all the large and splendid productions of the primitive press, collating either ten or twelve leaves in a gathering, the 1st and 20th pages in the former case, and the 1st and 24th in the latter case, must have been composed at the same time. This could not have been accomplished without composing and setting up the whole twenty or twenty-four pages, or an entire gathering, which would indeed have required the 'cart-loads of type' to which the opponents of Coster have so triumphantly referred."

If the *Donatus* with the name of Schoeffer was not printed until after the death of Fust, when Schoeffer stood alone in his labours, then, taking it for granted that the *Mazarine Bible* was the edition referred to in the *Cologne Chronicle* as having been commenced in 1450, the same or similar type must have existed for above *sixteen years!* a circumstance very unlikely in those days.

Schoeffer, however, makes use of an expression in the colophon of his *Donatus*, which is omitted in all the other colophons, whether in conjunction with his partner Fust, or afterwards. He states that his book was fashioned "*effigiatus*," or formed, "*cum suis capitalibus*," an observation which is very remarkable, claiming to himself, as it were, the credit of using his own capital letters. Consequently, we are justified in believing the edition of the *Donatus* to have preceded the celebrated Psalter of 1457.

Having ventured to make the preceding observations in respect to a point which has caused the chroniclers of typographical monuments much contention, we entertain a hope that, at some future period, further discoveries will unravel the still remaining mystery respecting the Printer of the *Mazarine Bible*.

## V. DONATUS DE OCTO PARTIBUS ORATIONIS.

PRINTED UPON PAPER.—*Leaves* ; 25 lines full page.—*Folio*.

Here we have seven lines from one of two pages of a folio *Donatus*, stated\* to be "printed with the first metal types of Fust and Schoeffer, circa mcccclviii." The relic (one leaf) is now in the Bodleian Library, having been purchased on the dispersion of the Library of the late Bishop of Lichfield. We are unable to trace the *same* type in any of the productions that have issued from the presses of Fust and Schoeffer, or of any other Printers.

It differs very much from the type of the *Mazarine* Bible, not only in size, but in the form of many of the letters, particularly of the letter *i*, the dot being angular, instead of the crescent form there generally used. If, as is supposed, it is printed with the first *metal* types used by Fust and Schoeffer, we are inclined to think that the letters were not cast from a matrix, but that they were cut separately by the hand, a point which we shall shortly have occasion to notice. We will merely here observe, in support of the letters being cut, that, in the fac-simile of the seven lines, there are scarcely two letters alike; and that such a dissimilarity could not have existed had they been *cast* from a matrix. From the great variety in the form of the letters, one would almost feel inclined to believe that the pages were printed from a wood-block. It unfortunately happens, that the paper, which is of a very coarse quality, bears no water-mark.

\* Catalogue of the Library of Dr. Butler, Bishop of Lichfield. No. 186. *Payne & Foss*, 1841.

## PLATE XC.

## I. DONATUS DE OCTO PARTIBUS ORATIONIS.

MANUSCRIPT UPON VELLUM.—*Leaves* ; 35 lines full page.—*Folio*.

THAT the type used in printing the *Mazarine* Bible was cut in imitation of the letters in some manuscript copy of the Holy Scriptures, or after those in a Missal, is, we think, most probable\*. We are also induced to believe that Albert Pfister adopted the same plan in the formation of his type; because otherwise we should be at a loss to account for the existence of a manuscript copy of the *Donatus*, written in a character so closely resembling that of the unmistakable type used by Pfister in the various works that have issued from his prolific press.

Our first fac-simile here is taken from the two previously mentioned (p. 172) leaves of the *Donatus* which Dr. Kloss considered to have been *zylographic*; but which, on a careful examination, turn out to be manuscript. We can understand the fact of a person minutely copying the character of a manuscript, but not that of a printed work, as no object or saving could be effected by the copying in fac-simile a printed school book. That Dr. Kloss should not have discovered the leaves in question to have been written instead of printed, is not a matter of surprise, particularly when we find that, in the sale catalogue of the library of the late Bishop of Lichfield, they are described† as being printed with moveable type. Some parts of the pages are injured by age, but others shew the letters as well defined as in our fac-simile. Taking the letters as a whole, they are as well executed in their proportions as those printed from the moveable type of Pfister.

It may be fairly presumed that the copy of the manuscript *Donatus*, of which the two leaves form only a very small portion, was written previously to those issued by Pfister, or, at least, which are supposed to have been printed by him; the type in which they are set up being precisely the same as that used in many works bearing his name as the Printer.

There is, however, one very remarkable difference in the cutting of the capital P; a similarly formed capital P occurring, we believe, in no work printed by Pfister, though it is not improbable, that, on a minute examination of all the books which have issued from his press, the same formed P *might* be found. At the close of our second fac-simile are the various capital letters taken from the printed pages of the *Donatus*, agreeing with those in the Bible and other works printed by him.

\* We are informed that the celebrated Porsonian Greek type was cut from a Manuscript of Euripides in the Library of Corpus Christi College, Cambridge.

† "No. 136. Two leaves on vellum. (*Bamberga, typis A. Pfister, circa mcccix.*)"

## I

Ego legis legit & plr titū ut doc<sup>9</sup> futz ut docēd<sup>9</sup>  
 legim<sup>9</sup> legis legūt. Prito ipfco legebā legebas.  
 legebat. & plr legebam<sup>9</sup> legebatis legebāt Prito p fco legi  
 legisti legit. & plr legim<sup>9</sup> legistis legerūt & legere Prito  
 plusquā ipfco legeram legeras legerat. & plr legeram<sup>9</sup>  
 legeratis legerāt Prito legā leges leget. & plr legem<sup>9</sup> lege

## II

ego legis legit pritū ut doc<sup>9</sup> futur<sup>9</sup> ut docendus  
 & plr legim<sup>9</sup> legis legūt Prito ipfco legebā lege  
 bas legebat & plr legebam<sup>9</sup> legebatis legebāt Prito p  
 fco legi legisti legit & plr legim<sup>9</sup> legistis legerūt ut lege

## A E D E F G H J K L M N O P Q R S T U.

## III

Ego legis legit & plr legim<sup>9</sup> legis legūt Prito in  
 fco legebā legebas legebat & plr legebam<sup>9</sup> legeba  
 tis legebāt Prito p fco legi legisti legit & plr legim<sup>9</sup> legist  
 is legerūt ut legere Prito p fco legere legebas lege

## THE PFISTER BIBLE.

## IV

dat. Percusseruntq; eos in ore  
 gladii & proiecerunt milites et  
 duces. Et ierunt in ciuitate tem  
 pli baal et prostruerūt statuā de  
 phano baal: et cōbussuerunt et  
 cōminuerūt eam. Destruerūt  
 quoq; eam baal: & fecerūt pro  
 ea latruncas usq; in diē hār. De  
 leuit itaq; iehu baal de isrl: ve  
 rūtamiē a peccatis iheroboam

## V

iheli: filij ieheli zathan & iohel  
 fratres eius sup thesauros do  
 m<sup>9</sup> dñi amramitis et isaaritis  
 et hebronitis et hoziheliubus.  
 Suhabel autē filius gercom. fi  
 lij muisi ppositus thesauris: fē  
 quoq; eius elizee cui<sup>9</sup> fili<sup>9</sup> raa  
 bia. & hui<sup>9</sup> filius ysaias. & hui<sup>9</sup>  
 filius ioram. hui<sup>9</sup> quoq; filius  
 zechri. et huius filius selemith.

In view of giving as stated, p 181, one specimen of the type of the Pfister Bible, we have given two. In the passage is shown the great difference in the appearance of the same type when not creckle marked as upon paper with that used upon vellum. Notice from the British Museum copy upon paper, is it being from a leaf in our possession an copy upon vellum. The difference of the type in the copies of the Mozarabic Bible is not so striking

## II., III. DONATUS DE OCTO PARTIBUS ORATIONIS. (EDITIONS OF VARIOUS SIZES.)

PRINTED WITH MOVEABLE TYPE, AS USED BY ALBERT PFISTER AT BAMBERG.

These fac-similes are from fragments of the *Donatus* printed with moveable type, in character similar to the writing of the preceding manuscript *Donatus*. They shew two distinct editions, the text being the same, but recomposed. In the British Museum and in the Bodleian Library are numerous fragments of other editions in the same type. In the former library are the specimens obtained from the collection of Dr. Kloss, among which are pages sufficiently perfect to shew that the full pages of one edition contained twenty-five lines, and of the other twenty-seven. In a portfolio containing early typographical fragments, in the British Museum, is a portion of a leaf of another edition in the same type; its lines of text are, however, much longer, and give the page the appearance of a large quarto form. The many fragments of the *Donatuses* in the type of Pfister prove that numerous editions must have been published.

## IV. BIBLIA SACRA LATINA.—2 VOLS.

*Without the name of printer, place, or date, but printed with type, the same or similar to that used by Pfister of Bamberg in a book dated 1461, and in another bearing his name, dated 1462.*

The only object in giving this fac-simile is to shew, that, in the above celebrated and oft discussed edition of the Bible, a type similar to that in the *Donatuses* was there used. The specimen is taken from the close of the second volume; and though the type appears somewhat thinner, that circumstance merely arises from the coarser mode of working off the pages; though, perhaps, a new fount may have been used.

This marvellous production\*, though printed in the infancy of the art, shews that the invention had attained, almost as soon as promulgated, a state of perfection which was scarcely surpassed in the edition of the Bible printed by Gutenberg. The sharpness and clearness of the type, together with the firm quality of the paper, have never been excelled. Four hundred years have now elapsed since the period when those volumes were printed, and yet not a sheet of the paper throughout the copy preserved in the Royal Library in the British Museum is injured by stain† or mildew. Such, no doubt, is also the case with all the copies that have had any care bestowed upon them.

\* There is no proof whatever that Pfister, or the Printer using this type, did not issue the Bible earlier than is generally supposed.

† Where, among the books printed during the last three hundred years, can be found a work so perfect and free from blemish?

The fact that no colophon occurs in these volumes bearing the name of the printer, the date, or place of its issue, is another almost convincing proof that these, the earliest editions of the Holy Scriptures, were sold as manuscripts. What other object can be assigned for its omission, but that of palming off the productions of a newly discovered art as manuscript copies of the Bible (previously made at a very large cost), with the view of obtaining considerable gain. Can we wonder that the proprietors of the secret should have succeeded in deceiving their purchasers in those days, when, in the nineteenth century, four hundred years afterwards, a fragment of a *manuscript* copy of the *Donatus* was believed, by one of the most distinguished collectors of old books on the Continent, to be an impression from a *wood-block*; and by others, as having been printed from *moveable type*!

We have been led by the fascination of the subject into a discussion somewhat irrelevant to what the Block-Books might be supposed to raise. We will only now notice that among others of the earlier printers who issued editions of the *Donatus* was Gunther Zainer, using for them his well-known and peculiar type, of which a few lines are given in the fac-simile in plate xciv., No. 3.

# PRINTED BOOKS

## ILLUSTRATED WITH WOOD-ENGRAVINGS.

IN closing our first volume with several fac-similes from books printed in Holland with moveable types, our object was merely to shew that the engraving in the designs with which they are illustrated was to a certain extent similar in style to that used in some of the Block-Books assigned to that country ; though we must admit that the wood-engravings in some works printed by Veldener, Gerard Leeu, and others, are very coarsely executed and of a totally different character.

Innumerable are the pictorially illustrated books that were issued during the fifteenth century in different parts of Germany from the presses of Pfister, Bamber, Ratdolt, Reger, Berger, Sorg, Czainer de Reutlingen, Koberger, Rewich, Richel, and others. Though the designs in very many of these works are not wanting in originality or power of expression, yet they are for the most part engraved in a very rude and primitive manner, having a greater resemblance to the style of those in the Block-Books known to have been executed in Germany. We must except, however, the illustrations in the edition of Terence, printed at Strasbourg, by Gruninger, and in a few other books issued towards the close of the fifteenth and at the beginning of the sixteenth century. We do not touch on the works printed in Italy, so estimable for their beautiful wood-engravings. A volume exhibiting the progress of wood-engraving in Italy, with fac-similes from the various works there published, would be a great acquisition to the admirers of that exquisite feeling in Design so remarkable in the engravings of the descendants of the earliest Italian artists.

Numerous and well executed fac-similes, from many of the works we have alluded to, are given in the *Bibliotheca Spenceriana*, together, in many instances, with lengthened descriptions of the works themselves. We have, however, thought it necessary, with the view of exemplifying what we have stated in respect to Design, to give fac-similes, in the three following plates, of woodcuts from works printed in Germany. Of the type of the two books printed by Pfister we have given copious fac-similes, because they illustrate the type used in the *Donatuses* supposed to have been issued by him. Another reason for our doing so, is, that no satisfactory fac-simile of the type of Pfister is given, in the *Bibliotheca Spenceriana*, with the description of the two books from his press.



## PLATE XCI.

HISTORIE JOSEPHI, DANIELIS, ETC. GERMANICE.

PRINTED BY ALBERT PFISTER, AT BAMBERG, 1462.—Folio.

OUR two fac-similes are from the copy in the library of Earl Spencer. They comprise the first design, four lines of text from fol. 53, and the colophon at the close of the work. As the contents of this volume are fully described in the *Bibliotheca Spenceriana*, vol. i., pp. 94-100, we will merely quote the opening words of the Reverend Author of that work. "There is probably not a much scarcer book in existence than the present one. No other copy is known, except that which is in the Imperial Library at Paris." We however close this brief notice with the annexed translation of the colophon, of which we have given a fac-simile.

*"Every man from his heart desires that he may be prudent and well learned. As a man of Letters this cannot always be, since we do not all understand Latin. I have therefore thought very much on this subject and have brought four histories together Joseph Daniel and also Judith and Hester likewise very properly which the Lord may preserve as he watches over all that is good and seems to improve our lives.*

*"This book has received its end at Bamberg in the town where Albrecht Pfister has printed it in the year one thousand and four hundred and two and sixty, this is true; not long after Saint Walpurg's day (27 of Feb.) who will procure grace for us. Peace and eternal Life which the Lord may grant to us.—Amen."*

In the *Bibliotheca Spenceriana*, vol. i., p. 8, particular mention is made of the copy in the Imperial Library at Paris, respecting which Camus, in 1799, also wrote a minute, elaborate, and interesting account, accompanied with fac-similes and plates of the water-marks.

An edition, however, of these histories, commonly called "Bonner's Fables," was printed by Pfister a year earlier. We subjoin a fac-simile of the last five lines of the colophon of that edition, taken from one made at Paris in 1817 by Mr. Foss, the copy of the work being at that time in the Imperial Library, but since restored to the library of the convent at Wolfenbittel, whence it had been sent by the order of the Emperor Napoleon on his conquest of Germany.

zu bamberg diß buchley geendet ist. Nach der ge-  
purt vnser herr ihesu crist. Do man zalt tausent  
vnde vierhundert iar. Vnd yn einundsechzigsten  
das ist war. An sant valentins tag. Got behut  
vns vor seiner plag. Amen.



er nuz zu dē kunig kam. Do sprach der kunig zu ir  
was sol man dem man thun den der kunig begert zu  
eren. Do gedachte amō in seinē herze der kunig meyt  
hein zu eren dan mich und sprach. Der mensch den

## II

Ein itlich mensch von herten gett. Das er wte weiß  
und wol gelett. An meyster vñ schrift das nit mag  
sein. So kun wir all auch nit latein. Darauß han  
ich ein teil gedacht. Vnd vier historiē zu samen pra-  
cht. Joseph daniel vñ auch iudith. Vnd hestet auch  
mit gutem sich. Die vier het got in seiner hut. Als er  
noch re dē guten thut. Dar durch wir pessen unser  
lebē. Dē puchlein ist sein ende gebē. Zu bamberg  
in der selbē stat. Das albrecht pfister gedruhtet hat  
Do mā zalt tausent vñ vierhundert iar. Im zweihund  
sechzigstē das ist war. Nit lang nach sand walpurg  
gen tag. Die uns wol guad erberben mag. Feid vñ  
das ewig lebē. Das wolle uns got allē gebē. Amē

## PLATE XCII.

## BIBLIA PAUPERUM. GERMANICE.

PRINTED BY ALBERT PFISTER AT BAMBERG ABOUT 1462.—Folio.

HERE we have the first page from a coloured copy, also in the library of Earl Spencer. This work is quite as rare as the preceding, but it is without date or printer's name. It may be considered as one of the most interesting volumes that have been issued in Germany with moveable types, intermixed with pictorial illustrations; many of the designs are worthy to be considered the work of an artist, and are engraved in a much more delicate style than those in the *Histories of Joseph*, etc. The fac-similes of the types used in this and the preceding work show that they are of the same fount; for although the type of the *Biblia Pauperum* is much worn, having probably been printed after many impressions had been taken off in *The Histories*, yet if the reader will take the measurement of ten lines of the one and compare it with ten lines of the other, he will find they correspond exactly. This is the most obvious way (as we have often previously observed) by which the identity of type can be determined, when the text is printed without any space between the lines. But should the one work be leaded and the other solid, we must have recourse to other methods to prove the identity; such as minutely examining the face of the same letter, and comparing the space occupied by the same word in the two works. A slight variation in the appearance of the same letter, possibly almost in juxtaposition, may be accounted for by supposing, as must unquestionably have been the case, that, during the progress of printing, Pfister found it necessary to replenish his fount, and by using the new with the old (which often happens at the present day), the same letter would exhibit a greater or less degree of perfection.

Heineken, very erroneously, places this edition of the *Biblia Pauperum* among the Block-Books, and gives, pp. 327—333, a very lengthened detail of its contents, to which, as we do not profess to describe fully such works printed with moveable types, we are content to refer our readers.

The Library of Earl Spencer contains a copy of another edition, wherein the same wood-blocks were used; the difference being, that the text is in the Latin language. The edition appears to have been unknown to Heineken and to Camus, though the latter gave, in the *Mémoires de l'Institut* (vol. ii., Append., 1821, p. 4), a particular and interesting account of the German edition. The copy in the *Spencer* collection was obtained from the late Sir Mark Masterman Sykes, in

exchange for some Aldine classics. At the end of it occurs one of the engraved pages of the "ALLEGORY OF DEATH, or Complaints against Death," a part of which impression is given in fac-simile opposite p. 104, vol. i. of the *Bibliotheca Spenceriana*. Of the Allegory of Death there is a perfect copy in the Imperial Library at Paris. It was also issued from the press of Pfister, and is illustrated with five wood-engravings occupying the rectos of five of the pages. A description of each cut, taken from the account given by Camus, will be found in the note to p. 103, in vol. i. of the Spencer catalogue.

We have had occasion to notice the peculiarly heavy appearance of the Pfister type represented in our fac-simile of the *Spencer* copy of the *Historiæ Josephi, etc.* Our fac-simile has been made with the greatest care; and however much the *Paris* (the only other copy of the same work known) may differ in quality of impression (if it does), yet we are at a loss to account for the very uneven appearance exhibited in the fac-simile given by Dr. Falkenstein (p. 138) of the same last six lines of the text as given by us. Those who happen to have a copy of the work of Dr. Falkenstein will observe, that, at the end of the fourth line, in the word "*walpur*," the letter *l* has an excrescence on the left side, which is not in the *Spencer* copy, or in the fac-simile of the same given by *Wetter*. The fac-simile in Dr. Falkenstein's book is executed in wood, and does not at all convey to the eye the real character of the type used by Pfister. It either has been very carelessly cut, or the copy was incorrectly drawn on the wood. The several fac-similes given also by Dr. Falkenstein (pp. 85-6) from the *Catonis Disticha*, *Facetiæ Morales*, *Ludovicus de Roma*, are by no means such as to enable any one to form a correct opinion of the type in which those works are printed. The learned author, however, has done wonders in producing within a few months so good a record of the General History of Printing, and is therefore fully entitled to be allowed his own request, of not passing "*too severe criticism*" on the details of his labours.

Salas. Sich ein iungfrau  
wirt empfahē vñ wirt ge-  
penn ein sun.  
Ezechiel. Die pf  
ort wñ beloffē  
vñd wirt nicht  
aufft gethan.

David. Er wirt nicht frei-  
gē als d̄ regē in das grab;

Jeremias. Der  
herre wirt ein  
neuel; machen  
aufft der erden.



Got der herre. die schläg  
der engel. d̄ schepet. gedre-



wir lesen in d̄ buch der schepfug in d̄. iii. ca. Das der  
herre sprach zu d̄ schlägen aufft driner prust wirstu gen  
Vñ darnach lesen wir do p̄i vñ der schlägen vñ vñ d̄  
weibe. Sie wirt zureibē d̄in haubt vñ du wirst haffē  
ir fuß; kapfē. Vñd das ist erfultet wordē in der portch  
afft marie der heiligen iungfrawen.

wir lesen in d̄ buch der richter in d̄m. vi. ca. Das gede-  
on vant ein zeichē in d̄ schepet durch den regē zu einer  
vorcht. Das figurt vñ bedeut das die erlame iungf-  
au maria solt schwāger werde an alle veremilug vñ  
der ringilug des heiligen geis-.

## PLATE XCIII.

## SPIEGEL DER MENSCHLICHEN BEHALTNISSE.

BERNHART RICHEL ZU BASEL. MCCCCLXXVI.—Folio.

I., II., III. It is remarkable that this work is not included in the *Bibliotheca Spenceriana Catalogue*\*, as there is a copy in that "grand library, which is so famous throughout the civilized world," and which has been consulted, comparatively speaking, but by few persons for years past.

In making this remark, we observe that it is equally applicable to the greater portion of the more extensive libraries, both public and private, which are not within the Metropolis, the centre of Literature. Look at the treasures that are deposited at Oxford and Cambridge: in the former, more particularly, the celebrated "Douce Collection." We would by no means have it implied from this observation, that there is the smallest difficulty in obtaining access to the rarities in these libraries. It is with most persons, as with us, the distance *only* that precludes frequent access to such collections. The greatest courtesy is always exhibited by the Owners and Curators of such libraries towards visitors desirous of examining their treasures, as we have had occasion more particularly to notice in the preface to our work.

Reverting to the edition of the *Speculum* under consideration, we find that the text is illustrated with 278 wood-engravings, of which 257 are, with the exception of two designs, the same as were afterwards worked off separately, forming the volume some years since in the White Knight collection; the additional twenty-one arising from the repetition of several of the designs.

Our fac-similes give a specimen of the text, as also the colophon and device of the printer, together with one of the designs.

In the description, pp. 78 et seq., in the present volume, of the series of wood-engravings in the library of the late Mr. Perkins, we have noticed, p. 82, that the two designs given in fac-simile at p. 83, are very differently treated to those used in the illustration of the edition printed by Richel. In order to exemplify that fact, we have given them in the ensuing plate, xciv., Nos. 4 and 5.

\* The work of Dr. Dibdin contains a description of only a portion of this extensive and most valuable Library. As, however, it professes to describe the more interesting works printed in the fifteenth century, it is the more remarkable that Dr. Dibdin should have omitted this volume; more particularly so as no work from the press of Richel is there described.

PLATE XCIII (*continued*).

## SPECULUM HUMANÆ SALVATIONIS. LATINE ET GERMANICE.

SINE ULLÂ NOTÂ, SED AUGUSTÆ VINDELICÆ PER GUNTHERUM DE ZAINER\* EX REUTLINGEN,  
CIRCA 1470-2.

III. AND IV. OUR only object in giving the fac-similes from this edition† of the *Speculum*, is simply to shew the style of the numerous engravings with which the text is illustrated: the one gives the commencement and woodcut on the recto of the second leaf, the other the colophon at the close of the volume. The work is fully described in the *Bibliotheca Spenceriana*, vol. iv. pp. 9-17, where ten of the wood-engravings are given in fac-simile. There is one point, however, to which we are desirous of drawing the attention of our readers.

The volume is printed in that peculiar, metal-looking type also used by Gunther Zainer at Augsburg, a specimen of which, with his name as the printer, we have given, No. 2, in our fac-similes of "*The Typography of the Fifteenth Century*." Now, in consequence of the name of *John* occurring in the last three lines of this edition of the *Speculum*, Dr. Dibdin has, contrary to the opinion of all other bibliographers, thought that the volume may have issued from the press of John Zainer at Ulm. We believe the words "*a me fratre Johanno*" refer merely to the editor of the work. In support of his opinion, Dr. Dibdin observes (p. 9): "Its character resembles that of some of the books by this printer; but the *same character* was also used by John Zainer (see fac-simile, p. 241, of vol. i.) at Ulm, and it therefore remains doubtful to which of these two printers it belongs." We have given in plate xciv., Nos. 1 and 3, a copy of that fac-simile of the type used by John Zainer, being from an edition of the Fables of Æsop, printed at Ulm, without date, as also that of the close of the volume bearing his name as the printer of the work.

These fac-similes are given in order that our readers may compare the type used by *John Zainer* with that in the *Speculum* printed by *Gunther Zainer*. It will be clearly seen by the measurement of four lines, that the type in the former is a size smaller, and that, though the formation of the letters is somewhat similar, yet the type is not of the *same* fount; but it is the *same* as that used by *Gunther Zainer* in his other works. As before noticed, the type used by him is peculiar, independent of its accurate horizontal lining. We are at a loss to understand how

\* Sometimes spelt *Zeiner* and *Czeiner*.

† In a copy possessed by Mr. Fisher of Queen's-square, the reverse of the second of the prefatory leaves is doubly printed, a very unusual circumstance. As the corresponding page does not exhibit a corresponding mackle, it would almost prove that each page was printed separately.

I



**D** gottes namen a/  
men. Die wbet an ein  
spiegel der menschlich  
en behaltmße In dem  
geoffenet wurt d vale  
des menschen Vnd die  
spise. Wder die mosse  
des wider brngendes. In disem spiegel  
mag der mēsche erkennē vmb was sache  
der schöpffer alle zu rote wart den mēsch

II

GETRVCKET DV RCH BERN-  
HART RICHEL ZV BASCL DO  
MAN ZALT VON CRISTVS GE-  
BVRT .M. CCCC. LXXVI. VE SA-  
NT GILGEN OBENT.:



III



IV

**(Deus eduxit Costam de Adam. Genes. ii. caplo**  
Got hat außgeführt die tipp von Adam vnd darauf  
gemachet Euam.



**Accessit autē ad mulierem solam sine viro existentem**  
Quia solum facilius cepit dyabolus qm sonos ha-  
bentem. De cepit itaq dyabolus matrem nrām Euam  
Inducens sup omē genus humanū mortem suam.

V

**(Explicit humaneg salutis sūmula plane**  
a me fratre Iohanne tui pater ordinis alme  
vir bñ dīte puto quasi minimo monacho.





the learned author of the *Bibliotheca Spenceriana* could consider the types of the two works referred to to be of the *same character*, unless he meant thereby that they were a *little similar*.

John Zainer of Ulm was as fond of decorating the works issuing from his press, as Gunther Zainer of Augsburg, as seen in his edition of "*Boccaccius de Claris Mulieribus*," printed in 1473, of which a full account, with ten of the designs, is given in the *Bibliotheca Spenceriana*, vol. iv. pp. 580-6.

There are several other editions of the *Speculum*, profusely illustrated with wood-engravings. That published at Augsburg by Peter Berger, in 1489, is remarkable for the peculiar character of its type, and the rudeness of its pictorial illustrations.

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#### PLATE XCIV.

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I. and II. Copies of the fac-similes of the type used by John Zainer of Ulm, as referred to in the preceding page.

III. A few lines from an edition of the *Donatus* printed by Gunther Zainer, given for the purpose of the more easy comparison of the type used by him and John Zainer.

IV. and V. The two designs from Richel's edition of the *Speculum*, referred to p. 187. They are accurately copied, and serve to shew that the wood-blocks must have been much used after the impressions forming the series in the library of the late Mr. Perkins had been worked off.

## PLATES XCV. AND XCVI.

### LITERÆ INDULGENTIARUM.

DATED 1454 AND 1455.

(From Copies in the Library of EARL SPENCER and in the BRITISH MUSEUM.)

THE LITERÆ INDULGENTIARUM, or Letters of Indulgence\*, printed on small sheets of parchment, on one side only, form a very important feature among the very earliest specimens of typography that have escaped the ravages of time. They are not only historically interesting, but are extremely so bibliographically, as, coupled with the fact of their bearing indisputable dates, they contain typographical evidence of their connexion (to a certain degree, as believed) with the printing, *first*, of the *Mazarine Bible*, supposed to have emanated from the sources of the then "*more perfected*" art of printing, as practised by John Gutenberg, in the city of Mentz, between the years 1450 and 1455; and, *secondly*, of the edition of the Bible printed in the type known to have been used by Albert Pfister, at Bamberg, as early as 1461.

The Printing of these Indulgences was, in all probability, known only to the Legate who issued them, and to the workmen who executed them. It is also probable that the fact of their being impressed on vellum, from moveable type (if such is the case), was a point that never attracted the notice of the recipients, even were they known to have been so, who cared little how they were executed, so that they were entitled to the benefits they professed to confer.

\* INDULGENCES, in the Romish theology the remission of a punishment due to a sin, granted by the Church, and supposed to save the sinner from Purgatory. The Romanists found their indulgences on the infinite treasure of the merits of Jesus Christ, the Holy Virgin, and all the Saints, which they suppose the Church has a right of distributing by virtue of the communion of Saints.

These Indulgences were first invented, in the eleventh century, by Pope Gregory VII., Victor, and Urban II., as a recompense to those engaged upon the wild enterprize of conquering the Holy Land.

It was the great abuse of Indulgences that contributed not a little to the first reformation of religion in Germany: wherein Martin Luther began first to declaim against the preachers of Indulgences, and afterwards against Indulgences themselves: but, since that time, the Popes have been more sparing in the exercise of this power.

The Pope also granted bulls of Plenary Indulgence to several Churches, Monasteries, and even private persons; and it was not uncommon to have general Indulgences for the time of the principal feast of the year.

The Indulgences were farmed out to those of other countries, to the highest bidders, who, to make the best of their bargains, procured the ablest preachers to extol the value of their ware; their crimes were rated, and the remission of them set up to auction.

Indulgence, or *Indulto*, signifies also a special favor, or privilege, conferred either on a community, or a particular person, by the Pope's bulls; in virtue whereof the party is licensed to do or to obtain some thing contrary to the intention and disposition of the canon law. The *Indulto* of Cardinals is a licence for holding regular as well as secular benefices *in commendam*, or continuing them, etc., etc.

opa q̄ ipsi facere etiā remittunt. Quādo tū ex cōfidentia remissionis huius q̄ obis peccare nō p̄sumat Alioquin dicta cōfessio quo ad plenariam remissionē in mortis articulo et remissio quo ad peccā ex cōfidentia nū punitur. cōmissum illud sint robore uel momenti Et quia deuoti *Exempla de cōfessione et p̄servatione p̄servationis* *Exempla de cōfessione et p̄servatione p̄servationis* *Exempla de cōfessione et p̄servatione p̄servationis* de facultatibus suis pie et erga dñm merito huiusmodi indulgentie gaudere debet. In veritatis testimoniu sigillū ad hoc ordinatū p̄ntibz lris testimonialibz est appensum Datū *Colonia* Anno dñi M<sup>o</sup>cc<sup>o</sup>lxxv<sup>o</sup> die vero *xxv<sup>o</sup>* mensis *februarii*

### Forma plenissime absolutionis et remissionis in vita

**M**istretur tui x̄i dñs noster ihesus x̄ps p̄ suā sanctissimā et piissimā mīā; te absoluat Et autē ip̄is beatorūq; petri et pauli ap̄lorū eis ac auctē ap̄lica mīāz amissa et tibi cōfissa Ego te absoluo ab om̄ibz peccā tuis ceteris cōfessis et oblitis Et ita ab om̄ibz casibz excessibz criminibz atq; delictis quācūq; grauibz sed; ap̄lice reservationis Et cōs a quibzcuq; excoicationū suspensionū et interdicti alibzq; sententis censuris et penis eccl̄asticis a iure uel ab hōie amulgatis si quas incurris dando tibi plenissimā om̄i p̄cōz tuorū indulgentiā et remissionē Iniquitū clauēs sancte marie ecc̄le in hac parte te extendit. In noie patris et filij et spiritus sancti Amen.

### Forma plenarie remissionis in mortis articulo

**M**istretur tui x̄i dñs noster ut supra Ego te absoluo ab om̄ibz peccā tuis ceteris cōfessis et oblitis restituendo te veritati

presumant Alioquin dicta concessio quo ad plenariā remissionē in mortis articulo et remissio quo ad peccā ex cōfidentia ut p̄iurē amissa nullūq; sint robore uel momentū Et quia deuotior dñs *Exempla de cōfessione et p̄servatione p̄servationis* *Exempla de cōfessione et p̄servatione p̄servationis* *Exempla de cōfessione et p̄servatione p̄servationis* iuxta dictū indultum de facultatibus suis pie exoga ut — merito huiusmodi indulgentis gaudere debet In veritatis testimoniu sigillū ad hoc ordinatum presentis literis testimonialibz est appensum Datū *monasterij p̄mō* Anno dñi M<sup>o</sup>cc<sup>o</sup>lxxv<sup>o</sup> die vero *xxv<sup>o</sup>* mensis *februarii*

### Forma plenissime absolutionis et remissionis in vita

**M**istretur tui x̄i dñs noster ihesus x̄ps p̄ suā sanctissimā et piissimā mīā; te absoluat Et autē ip̄is beatorūq; petri et pauli ap̄lorū eis ac auctē ap̄lica mīāz amissa et tibi cōfissa Ego te absoluo ab om̄ibz peccā tuis ceteris cōfessis et oblitis Et ita ab om̄ibz casibz excessibz criminibz atq; delictis quācūq; grauibz sed; ap̄lice reservationis Et cōs a quibzcuq; excoicationū suspensionū et interdicti alibzq; sentis cēsuris et penis eccl̄asticis a iure uel ab hōie amulgatis si quas incurris dando tibi plenissimā om̄i p̄cōz tuorū indulgentiā et remissionē Iniquitū clauēs sancte marie ecc̄le in hac parte te extendit. In nomine patris et filij et spiritus sancti Amen.

### Forma plenarie remissionis in mortis articulo

**M**istretur tui x̄i dñs noster ut supra Ego te absoluo ab om̄ibz peccā tuis ceteris cōfessis et oblitis restituendo te veritati





The Indulgences of a more early period may have been written by the scribe in characters very similar in form to those under consideration. The newly-discovered art of cutting letters, and composing sentences or pages with moveable types, by which the labours of the scribe were superseded, became no doubt known to the Authorities of the Church soon after it was practised: thence the adaptation of the discovery to these hitherto *written* documents, The Indulgences. There is very little doubt but that thousands of these documents were issued in the years 1454 and 1455, during the popular Crusades of the Christians against the Turks. We shall have occasion to notice that some of the Indulgences bearing the *printed* date of 1454 were not issued until 1455; the date being merely altered by the pen, thus proving that a number of copies were kept on hand ready for immediate use.

Their typographical connexion with the *Mazarine* and *Pfister* editions of the Bible, is presumed from the use of two lines, and the fact that a few words in the body of the Documents are printed in a missal type, *apparently* cut by the same hand, or cast from the same matrices, as were employed for these editions. While, however, the larger type in the letter dated 1454, in plate xcv., agrees with that in the *Mazarine*, and the larger letter in the Document dated 1455, appears, at first sight, to correspond with that in the *Pfister* Bible, yet the *initial* letters employed therein differ in character from any that are used in those Bibles, or in any other printed work.

It is a remarkable fact that no work printed with the smaller type used in these Documents has yet been discovered. The type of the *Catholicon* printed at Mentz in 1460 is of a very similar character, but much smaller; and we may remark, that, while the type in many other of the earlier printed books appears at first sight to be the same, yet a minute examination proves that not to be the case.

Those who are acquainted with the various types used by the earliest printers, and have had occasion to compare them, with the view of assigning the name of a printer to a work which has none, cannot fail occasionally to have observed a difference in the form of the same letters, which, presuming the type to have been *cast*, it would be difficult to account for.

In comparing the several varieties of type used in the editions of the *Speculum*, the *Donatuses*, the *Mazarine* Bible, and in many of the more early specimens of typography, we have been forcibly struck with the above-mentioned fact, but this remark is particularly applicable to the smaller types used in the Letters of Indulgence. Our fac-similes from these relics have been executed with the greatest care, and may therefore be depended upon for the purpose of minute comparison. On a careful examination it will be seen, that, with very few exceptions, the same letters differ in shape and size, so much so, that mechanically they *could not have been cast from a matrix*, unless there were as many matrices as varieties in the form of the

letters. In casting letters, many *imperfect* ones are produced; but such imperfections do not affect their general character either in form or size.

In the two plates (xcv. and xcvi.) of fac-similes from these Indulgences, we have in the larger type no less than four varieties of the *initial* letter M. If, therefore, these letters were cast, we may fairly presume that the printer must have also had a similar variety in all the other initial letters of the alphabet. Such variations in the same letter have, however, never been found in any printed work. Owing to the slight breakages that occur in two of the initials, we are induced to think the originals were of wood.

From these observations, we come to the conclusion, that it was not till some time after the invention of printing that the art of *casting* type from the matrix became generally known and successfully practised. We believe, that, in the infancy of the art of printing, the letters were *all cut\** by the hand, and, in many instances, two letters were joined together; that is, a consonant with the various vowels, as *ba, be, bi, bo, bu, and by*, and so on through the alphabet, for the purpose of facilitating the composition of words; and with the same object contractions also were used. This practice, however, was discontinued at a subsequent period, when the art of *casting* type became almost universally known. At the present period, the only letters that are cast *double* are *fi, ff, fl, ffi, ffl*. These are so cast because the curved top of the *f* overhangs its body, and would otherwise *ride* against the letters *i* and *l*. Diphthongs, which may be considered as contractions, are also cast on one stem.

Within the last year (1855), Messrs. Figgins, the eminent type founders, have issued, for a very benevolent purpose†, an almost fac-simile reprint of "THE GAME OF THE CHESS, BY WILLIAM CAXTON, 1474." For this purpose they cut a fount of type after the original. In doing this they discovered the great variety of form in many of the same letters, which led them to believe that the letters were not cast from a matrix, but cut by hand: an opinion we had long before conceived in respect to some of the very earliest efforts of the Art of Printing.

\* The operation of cutting the type required the greatest skill. It was not the work of an ordinary mechanic, but of the skilful engraver. Fust, Mentellin, Finiguerra; Dunne, who was employed by Gutenberg for three years, and, lastly, Cenninus of Florence, were all either *chrysographi*, illuminators; *chalcographi*, engravers on metal; or *goldschriben*, goldsmiths.

In the celebrated "*Pax of the Assumption*," formerly in the Seratti Collection, engraved by Finiguerra of Florence, is to be seen the only known instance of the peculiarly-formed letter R, which occurs in the type of volumes by some supposed to have been printed by Mentellin, though no book bearing his name as the printer has been found to contain it.

Was Finiguerra induced to quit Florence, and enter into the service of Fust, Schoeffer, or Mentellin, as one of their *secret workmen*? Or did Finiguerra become the "*unknown printer*," as Dr. Dibdin designates him? We are inclined to the latter opinion, and that he probably printed, at an early period, the Bible commonly called the "R. Bible," under the auspices of Pope Sixtus IV, dated at Rome 1478, printed with letters from the *same fount*.

† The endowment of "The Printers' Almshouses" at Wood Green, Tottenham.



Though in our preceding volume, pp. 170-1, we have given an extract upon type-founding, yet we think the following observations may not be out of place respecting that art:—

THE MATRIX. Many are the authors who have written on the Art of Printing, and yet how few of them have explained the practical meaning of the word *matrix*. The actual process of making moveable type was of so simple a nature, that it became necessary to envelope the discovery of the art with such a degree of mystery as to make the ordinary mechanic consider it to be unattainable. It may be stated in a few words. In the manufacture of type the following was the process adopted:

- I. An Artist designs the form of the letters, initial, capital, and small letters, and italic.
- II. An Engraver then cuts them in relief on soft steel; the steel is afterwards "case-hardened," and the letter thus formed is called the "*Punch*."
- III. A piece of copper is then impressed with the *punch*, and forms what is called the *matrix*, which is afterwards adjusted and fixed in a *mould*, into which the hot metal or lead is poured, forming the type.

From this it is seen, that, as long as the original, engraved *punch* remains uninjured, it is capable of being used for the multiplication of matrices to a considerable or any extent.

Mr. Figgins, in his "*Remarks*," p. 2, to his reprint of Caxton's "*Game of the Chesse*," observes that Caxton, "our countryman, was totally ignorant, at the time of its introduction, and apparently for some years after, of the process of casting types;" adding, in a note, the following observations respecting the secrecy with which some of the processes of the Art were concealed even till within the last half century:

"The mystery thrown over the operations of a type-foundry within my own recollection (thirty-four years), and the still greater secrecy which had existed in my father's experience, testifies that the Art had been perpetuated by a kind of Druidical or Masonic induction from the first. An anecdote of my father's early struggles may illustrate this. At the death of Mr. Joseph Jackson, whom my father had served ten years as apprentice and foreman, there was in progress, for the University press of Oxford, a new fount of double-pica Greek, which had progressed under my father's entire management. The then Delegates of that press (the Rev. Dr. Randolph and Rev. W. Jackson) suggested that Mr. Figgins should finish the fount himself. This, with other offers of support from those who had previously known him, was the germ of his prosperity (which he always gratefully acknowledged). But, when he had undertaken this work, the difficulty presented itself, that he did not know where to find the punch-cutter. No one knew his address; but he was supposed to be a tall man, who came in a mysterious way occasionally;

whose name no one knew, but he went by the *sobriquet* of 'the Black Man.' This old gentleman, a very clever mechanic, lived to be a pensioner on my father's bounty,—gratitude is, perhaps, a better word. I knew him, and could never understand the origin of his *sobriquet*, unless 'black' was meant for dark, mysterious, from the manner of his coming and going from Mr. Jackson's foundry."

Had Caxton, the Father of English Typography, used only *one* sort of type in the numerous works which issued from his press, we might feel inclined to agree with Mr. Figgins, that Caxton might have been "*totally ignorant of the process of casting types*," his previous occupation as a merchant, and then, as it were, at a Court, not being congenial with such an occupation. Caxton, however, during the very few years he practised the Art of Printing, made use of no fewer, we believe, than *six* different sorts of type, all of which present as many varieties in the forms of the same letters as are found in the type he used for his Book on Chess.

Caxton resided for some years at Bruges\*. He was attached to the household of Charles (the son of Philip Duke of Burgundy), the husband of Margaret of York, afterwards his Great Patroness. There is very little doubt but that ere he commenced the business of printing, he was thoroughly acquainted with the Art, gaining, probably, his knowledge from John Brito, his friend, fellow townsman, and inventor of that peculiarly characteristic type used by Caxton. That he printed an Edition of the "*Game of the Chesse*" at Bruges, ere he came to England, is distinctly stated in his preface to the Edition printed in this country. In writing of his labours he states: "*And whan I so had acheyved the sayd translation, I dyde doo sette in enprynte a certeyn nombre of theym, whiche anon were depesshed and solde.*" Such evidence as this is decisive. Though type of a similar character was made and used by John Brito of Bruges, there exists no book printed by Caxton in type cast from the same matrices; nor has there been discovered any book printed by Brito, or any other person, in the various types used by Caxton. Consequently, we may fairly presume that Caxton superintended the making of his own types, whether cast from matrices made from engraved punches, or cut by the hand; using, in either case, a combination of some letters and contractions, for the greater convenience of compressing, as was done in regard to many of the letters in the editions of the *Speculum* and the *Donatuses* previously issued in Holland.

At the close of his Caxtonian reprint, Mr. Figgins, after briefly alluding to Gutenberg, the *Mazarine Bible*, the *Psalmorum Codex*, printed in 1457, at Mentz, by Fust and Schoeffer, relates† that "the city of Mentz had been sacked, all its printers

\* Caxton, in his Prologue to "*Recuyell of the Histories of Troye*," states, "And (I) have contynued by the space of xxx yere for the most parte in the contres of Brabant, Flandres, Holand and Zeeland." Considering that this Prologue was not written later than 1471, Caxton must have been in Holland, or the Low Countries, when the Art of Printing was discovered.

† Whether there is any real authority for this historical information, we know not. Johnson, in the opening of his "*Typographia*," gives the most concise account of all the arguments that have been brought forward by

dispersed, and their types probably melted into bullets; the type-foundry was destroyed, and the dispersed printers were left once more to forage out the new method of producing their materials."

The relation of Junius in respect to the robbery of the types used by Lawrence Coster, is not more definite than the preceding account of the destruction of the type used in the *Mazarine Bible*, the *Codex*, etc. Whatever may have been the actual circumstances connected with the one and the other, the result of both is about the same! namely, that—

No book has ever been discovered printed with type of precisely the same character as that of the *Donatuses* and *Speculum*, averred by the claimants of Holland for the discovery of the Art of Printing, to be the production of Lawrence Coster.

Nor has any book been as yet found printed in a similar type to that of the *Mazarine Bible*, averred by the claimants of Mentz to have been issued in that city by John Gutenberg. It is a most remarkable fact, notwithstanding we have historical evidence of the connexion of Gutenberg with the Art of Printing, that no book should bear his name\* as the printer, while generally the colophons of

various authors in the Harlem and Mentz controversies, and states, p. 22: "We are informed that the Mentz printers, in order that the Art might not be divulged, administered an oath of secrecy to all whom they employed. This appears to have been strictly adhered to until the year 1462, at which period the city was sacked and plundered by Archbishop Adolphus: its former rights and franchises were also abolished. Amid the consternation occasioned by this extraordinary event, the workmen of the Mentz press, considering their oath of fidelity no longer binding, now became free agents, and spread themselves in different directions. By this circumstance, the hitherto great mystery was rapidly carried through a considerable portion of Europe. The places which received it early, after some time commenced a contention for the merit of the discovery; which has given rise to the disputes we are now endeavouring to reconcile." We presume Mr. Figgins takes his authority from the above observations by Johnson.

\* In the Pembroke Library, at Wilton House, there is a small folio edition of the four Dialogues of St. Gregory. It is printed in a rude type, in double columns, having at the lower part of the last page, in red, the following: "explicit libror quartus Dpalogor<sup>o</sup> gregorii.

*Drersens hoc op<sup>o</sup> sanctum est per Johan Gutenbergium apud Argentinum anno millesimo CCCCLVIII."*

During the autumn of last year, being in Wiltshire, I availed myself of again inspecting, with the kind permission of Mr. Sidney Herbert, the several Block-Books in that Collection. Ere I left the Library, I had again occasion to go to the book-case containing the Block-Books, when I met with the copy of the Dialogues alluded to; the colophon attracting my particular notice,—so much so that I made a copy of it, with the view of further inquiry. On mentioning the subject to Mr. Henry Foss, he stated, that, many years ago, when being employed in the Library, consequent on the death of the late Earl of Pembroke, he saw the book, and from what he recollected of it, he considered the colophon to be a forgery, or rather an addition of comparatively late date, as noticed by Brunet, "*souscription toutefois faite à la main, et qui ne merite par de confiance*."—"Manuel du Libraire," vol. ii., p. 454. It was certainly rather dusk at the time of my seeing it, but there did not appear to me anything in it to warrant such a conclusion: rare, however, is it that the opinion of Mr. Foss has been found to be erroneous.

Inasmuch as the earliest dated book known to have been printed at Strasbourg is the *Decretum Gratiani*, from the press of Eggestein, in 1471, thirteen years later, it is very desirable to ascertain whether the said colophon is genuine, or a forgery. It is a most interesting point in connexion with the History of Printing, because many authors, including the learned Schoepflin, have contended that Gutenberg printed there between the years 1440 and 1450.

I hope that, at some future time, Mr. Sidney Herbert will allow the book to be brought to the British

his partners, Fust and Schoeffer, and of almost all the earliest printers, are appended to the works executed by them.

In the observations by Mr. Figgins, as referred to, he states his opinion that the *Psalmorum Codex* and the *Mazarine Bible* were "printed from cast metal types, not excelled by anything modern." We do not wish to contend the question with so eminently a practical man as Mr. Figgins; but we feel sure, that, if he were to undertake to cast fac-similes of all the types used in those works, he would have to cut a much greater variety of punches for the different single and double letters, the contractions, and other typographical minutiae, than he had to do for the type of "*The Game of Chesse Play*." He would, indeed, require an endless variety for the faithful performance of his task. All these facts are in favour of the argument of Johnson and others, that, in the Infancy of Printing, the letters were all *cut*\*; that being the real cause of the enormous expense (4,000 florins, as stated by Trithemius) Gutenberg was put to, ere he could complete the first twelve sheets of his edition of the Scriptures.

We have previously noticed (at p. 150) the supposed connexion of the *larger* type used in the hitherto discovered copies of these Indulgences, with that used in the *Mazarine* and *Pfister Bibles*; more especially in the former, where the resemblance is most striking. With respect to the type in the *Pfister Bible*, we cannot agree in opinion with Lambinet, the late Mr. Appleyard, and others, that it is the "*same*"; that is, cast from the same matrices. There is something so marked in the general appearance of the type used by *Pfister*, that any person acquainted with it would, on seeing a book printed in that character, at once exclaim—'*that is Pfister's type*.' It is a more open and less regular type than that used in the two lines occurring in the Letter of Indulgence alluded to, the letters in those lines partaking of the extreme regularity, compactness, and, comparatively speaking, delicacy so remarkable in the *Mazarine Bible*. That *Pfister* may have taken the larger type of the Indulgence as a pattern from which to cut his punches†, is not at all improbable, the letters in the one bearing so great a resemblance to those in the other. The use, however, of type very similar to that found in the Letters of Indulgence cannot be adduced as a proof that the edition of the Bible usually considered as the first work from the press of *Pfister*, was printed in or before 1455. So, likewise, in respect to the *Mazarine Bible*. No irrefragable proof has been shewn that that edition was printed as early as is stated, though the colophons, or rather notes of the Rubricator, at the close of

Museum for examination (as particularly solicited by me during the last few months); a far more satisfactory mode of deciding the point in question than any individual opinion. It will enable those who follow me in the research of the earliest records of the Art of Printing, to have the judgment of those whose decisions will render any further discussion unnecessary.

\* "Gutenberg never used any other, either 'wooden' or 'cut metal types,' till the year 1462."—*Johnson's Typographia*, vol. i., p. 22.

† The type used by *Pfister* bears evidence of its having been cast from the matrix.

each volume, in the copy in the Imperial Library at Paris, prove, if genuine (as we believe them to be), that the whole work had been *completed* by the year 1456.

We give the notes of the Rubricator from the "*fac-similes*" of them placed in the copy in the Royal Library of the British Museum, observing, that, in the fac-similes given by Dr. Dibdin in his article\* "*On the Vulgate Bible of 1450—1455*," the word "*alias*" in the fourth line is given "*alius†*;" also, that in the copies of them in Chatto's "*History of Wood-Engraving*," pp. 171-2, several variations occur in the punctuation, etc. We of course presume, in making these observations, that the "*fac-similes*" preserved in the copy in the British Museum are correct:

Vol. I. "*Et sic est finis prime partis biblie scz veteris testamenti Illuminata seu rubricata et ligata p henricum Albch alias Cremer Anno dñi m° cccc° lvi festo Bartolomei apli — Deo Gracuas — Alleluia.*"

Vol. II. "*Iste liber illuminatus ligatus z completus est p henricum Cremer vicariū ecclesie collegat sancti Stephani maguntini sub anno dñi millesimo quadringentesimo quinquagesimo sexto Assumpcionis gloriose virginis marie Deo gracuas Alleluja &c . . . —*"

In respect, however, to the *Pfister* Bible, it may be observed, that, the discovery of two typographic relics in the same type, the one dated 1454-5, and the other 1457, prove the existence of similar type as early as 1454; and consequently, as there is nothing to shew to the contrary, the Bible may have been printed, or commenced, in that year. Again, the subject of the Document dated 1454-5, coincides with that of the Letters of the Indulgence of the same period. We give, from the work of Dr. Falkenstein (p. 131), the annexed note of the two relics, of a few lines of each of which we have given fac-similes in plate xcvl.:

"AN EXHORTATION OF CHRISTENDOM AGAINST THE TURKS, 1454—1455, is the title of a small book consisting of nine 4to. pages, each of twenty or twenty-one lines, discovered by Docen in the Jesuit Monastery at Augsburg; and indisputably takes rank with the Indulgences, amongst the oldest dated monuments of Printing. It is a sort of Calendar for the year 1455, with a ghostly Exhortation against the Turks, who just then had conquered Constantinople, and threatened to overwhelm Christian Europe. This Memorial of Printing might be called a New Year's Gift (literally, a New Year's Song) for 1455, in which is wished that Pope Nicholas V. might arm and unite the Christian Princes and People against their arch-enemies. It is, therefore, intimately connected with the Letters of Indulgence by which the Pope came to the assistance of the hard-pressed King of Cyprus against the Osmans, and procured money by the sale of Indulgences. This Exhortation is printed with

\* Valpy's *Classical Journal*, Vol. iv., No. viii.

† The fac-simile transcript in the British Museum reads *alias* clear enough.

leaden types, from very imperfect matrices, similar to those of the so-called thirty-six line Bible, in all probability at Bamberg, by A. Pfister, about the end of 1454, and is at present in the Court and State Library at Munich. It begins with a Prayer to God, which has the above superscription. Then follows the Exhortation in twelve divisions, each of which is headed with the name of a month. The first division, under the inscription 'Hartmandt' (January), contains a call to the Pope; those following, to the Emperor, Kings, Archbishops, Bishops, Dukes, and Free Towns. The last division, headed with the month of December, presents a Picture of the Dangers threatened to Christianity by the unbelieving Saracens, and concludes with the wish, 'A good holy new year.'

"The very imperfect types are so similar to the Missal-Letters in the Leipzig and Spencer Indulgences, as almost to cover them throughout\*, only that the corners and edges are more worn.

"The fact that Pope Nicholas, to whom the first call is addressed in the words 'Wollan Stathalter,' etc., died 24 March, 1455, contradicts of itself the assertion of Lichtenberger, Berhart†, and Eber, that this Exhortation was first printed in 1472, even did not the address to God end with the words, 'Als ma yete noch die gerburt offenbar MCCCCLV. jar.' (As reckoned from the manifest birth 1455 years.)

"Fac-similes have been given, as well by Von Aretin‡, in his '*Historical Consequences of the Art of Printing*,' Munich, 1808, as by J. Wetter on the fourth plate of his '*Typographical Imitations*.'

"CALENDAR. The second relic ranks amongst the hitherto too little regarded Type-works with a date, which in all probability emanated from Pfister's press, is due to the CALENDAR with the date of 1457, discovered by G. Fischer at Mentz in 1830. This most important Memorial for clearing up many doubts in the History of Invention, consists of a single folio leaf printed on one side, in the so-called small Missal type, similar to that in the '36 line Bible' and 'Four Histories,' and formerly served as a covering to a prebendal account of the Monastery of St. Gangolf, at Mentz. The circumstance of this typographical jewel having been discovered at Mentz, has induced J. Wetter to regard it as a Mentz production§. But the place

\* We cannot agree with Dr. Falkenstein on this point.

† In before alluding, p. 152, to this Exhortation, we have, on the authority of Dr. Dibdin (*Bibl. Torr.*, vol. iii., p. 279), stated that M. Bernhard satisfactorily shewed that the real date of the issue of the tract was 1472. Dr. Falkenstein, it is seen, differs on this point with those learned Bibliographers. We think that the Calendar bearing the date 1457 confirms the date 1455 of the Exhortation as the true one, unless it can be proved that the originals are forgeries!

‡ Von Aretin gave, with his *brochure*, the entire tract in fac-simile; and a marvellous production it is. Printed on old paper, it has deceived many persons. A copy was sold in the Library of Dr. Kloss, not noticed as a fac-simile, and is now in the British Museum.

§ Fischer, on discovering the Calendar, considered it as the production of Gutenberg, and thus headed his fac-simile: "*Monumentum typographicum anni 1457 Joannis Gutenberg, detectum a G. Fischer Professore et Bibliothecario Moguntino.*" It occurs in his "*Notice du Premier Monument Typographique en Caractères*

where a work is found, unless supported by other reasons, can never by itself decide its origin. The 'Exhortation against the Turks' was, from a century's concealment, drawn to light at Augsburg; and yet it has never entered the imagination of any Bibliographer to hold it for an Augsburg impression. Wetter, therefore, is equally in error, when, at p. 509, he attributes the 'Exhortation' to Gutenberg, as when he ascribes the Pfister Calendar to Fust and Schoeffer.

"A glance at the accompanying fac-simile", which correctly represents the commencement of the Calendar, will confirm this. The date, 1457, is not only written by the hand of the Vicar, John Kess, who kept the account, but also stands printed at the top of the leaf. The letters are almost identical with those in the Exhortation against the Turks. The first six months of the year are printed on the margin, under each other; and in the six following, the Changes of the Sun and Moon, the Sunday Letters, and the Golden Number, are given. This remarkable Memorial of Printing is now in the Royal Library at Paris."

Ere we proceed to more minute particulars in respect to the Letters of Indulgence, we hope we may be excused for again referring to the *Mazarine Bible*. We would fain have avoided all controversy; but as we find the learned Bibliographer, M. Bernard†, has taken us to task for certain opinions‡ held by us relating to

*Mobiles avec date connu jusqu'à ce jour, etc., à Mayence, 4to., 1801.*" Since the period of Fischer's observations upon this interesting document, much has been discovered to shew that the character of the type is similar to that used by Pfister, and not Gutenberg's. Dr. Falkenstein has made an error in stating that Fischer discovered the Calendar in 1830. It was in 1804.

\* In that fac-simile Dr. Falkenstein gives four lines and two words, the lines measuring six and a half inches wide; whereas, in the original, the same text occupies two lines and three-quarters, their width being eight and three-quarter inches. Such "fac-similes" are apt to mislead the inquirer!

† Author "De l'Origine et des Debuts de l'Imprimerie en Europe," par Aug. Bernard; 2 vols., Paris, 1853.

‡ In a preceding page (170) I have briefly reiterated the views held by my father respecting the probable cause of the differences that occur in the first five lines of some copies of the *Mazarine Bible*. In regard to the series of fac-similes from the works of the Early Printers, as published by me in 1845, M. Bernard (vol. i., p. 186, note) very justly observes: "*Il y a fort peu de text en caractères typographiques, ou pour mieux dire il n'y a que le titre des livres. La Bible de 42 lignes seule fait exception. M. Sotheby lui a consacré cinq ou six pages.*" The work issued by me was not intended to be otherwise than a Collection of Fac-similes from early printed books. As such, I do not hesitate to affirm that it has not its compeer. Had I been desirous to make a pictorial publication of a more popular character, I might have selected specimens of types, accompanied with gorgeously illustrated initial letters. Variety of types was the object, not decoration; consequently, it frequently happened that the illuminated letters of the work whence the type was taken, were of a very inferior quality,—hence their often inelegant form. By the papers left by my father, I found that he had paid particular attention to the collation and examination of the various copies he could meet with of the *Mazarine Bible*; and, accordingly, it was from those memoranda that I drew up the notice alluded to. The laborious work of M. Bernard proves that he has devoted many years to the subject of Early Printing, and is therefore entitled to the greatest respect. In differing, however, from the views of that learned author, I have only to hope he will not in future judge too hastily, or pronounce an hypothesis offered to be *absurd*, without having the means of proving it to be so.

The following are the remarks of M. Bernard, vol. i., pp. 186—192:

"M. Sotheby prétend que les douze derniers feuillets de l'exemplaire en vélin de M. Perkins, de Londres,

minute typographical points in connexion with these volumes, we have no alternative but to endeavour to shew that our views may be, in some points, as correct as his.

When a man so profoundly learned in the Annals of Typography as M. Bernard appears to be, calls into question the opinion of a fellow-labourer, we naturally have a right to expect accuracy in every minute point that he himself desires to illustrate. At vol. i., p. 179, he gives the two colophons, or rather notices, appended by the rubricator to the close of each volume of the Bibliothèque Impériale copy of the Bible in question. Now those paragraphs are printed in inverted commas, as

sur *onglets*, ce qu'il attribue au désir de tirer parti des demi-feuilles de vélin qui étaient restées en défauts ; puis, généralisant cette observation, et la rattachant à une autre qu'il a faite au sujet des demi-feuilles qu'on rencontre de temps à autre dans le livre, il en conclut que la Bible a été tirée page par page. S'il eût été typographe, c'eût été pour lui, comme pour moi, au contraire, la preuve de l'absurdité du conte qu'on a fait jadis au sujet du prétendu tirage des pages isolées, conte qui ne rencontre plus aujourd'hui, grâce à Dieu, un seul crédule sérieux. L'existence de cartons ou de demi-feuilles toujours placés au même endroit prouve, en effet, que la composition de tout le cahier où ils se trouvent a été faite en même temps, et qu'on n'en commençait le tirage que lorsque cette composition était terminée : d'où l'on doit inférer que la masse des caractères fondus était encore plus considérable que je ne l'ai dit ; car cela indique la possibilité d'établir à la fois trois cahiers de cinq à six feuilles. Mais ceci nous importe peu. Comme je l'ai dit, et comme on a pu le voir, les cahiers sont généralement de cinq feuilles, et lorsqu'il y a exception, c'est pour satisfaire, par un arrangement purement typographique, au goût des acheteurs ou à la commodité des lecteurs.

"M. Sotheby a présenté une hypothèse bien plus extraordinaire encore. Il existe deux sortes d'exemplaires de la Bible de Gutenberg : les uns ont invariablement 42 lignes à la colonne, y compris le blanc des rubriques ou *sommaires* ; d'autres ont 40 lignes seulement aux neuf premières pages et 41 à la dixième : ces derniers offrent de plus cette singularité, que les trois premiers sommaires du premier cahier et les deux premiers du quatorzième sont *imprimés* en rouge, au lieu d'être écrits à la main, comme dans les exemplaires de 42 lignes. Les pages de 40 lignes occupent le même espace, à peu près, que celles de 42 (environ sept cent trente points typographiques), quoique composées avec un caractère de même œil. M. Sotheby en a conclu que Gutenberg avait fondu son caractère sur deux corps différents, et que l'ouvrier prenait l'un ou l'autre, suivant le cas, pour mieux suivre les dispositions du manuscrit qu'il avait devant lui comme modèle. Il est confirmé dans cette opinion, dit-il, par les différences, à la vérité presque imperceptibles, qu'on remarque dans la hauteur des pages du reste du volume ! De sorte que, suivant M. Sotheby, on trouve dans la même page, je devrais dire dans la même ligne, des lettres de forces de *corps* différentes. Pour faire juger de suite de l'étrangeté de ce système, je prévins le lecteur que les deux corps de caractère varieraient de *moins d'un point* dans les pages à 40 lignes, puisqu'il n'y a que trente-six points (deux lignes de dix-huit) à répartir entre quarante lignes. M. Sotheby aurait dû, pour être logique, supposer un autre caractère pour la page de 41 lignes, car cette page donne sept cent vingt-quatre points, c'est à-dire un chiffre qui ne s'accorde ni avec le calcul de 42 lignes ni avec celui de 40.

"Je vais expliquer d'un mot ce qui a si fort intrigué les savants.

"La Bible du Gutenberg ne s'écoula pas aussi vite qu'on l'avait espéré. Les courants intellectuels ne s'établissent pas à volonté. Et puis une certaine défaveur s'attachait peut-être alors aux travaux typographiques, comme à toute œuvre *mécanique*. Quoi qu'il se vendit à un prix inférieur aux manuscrits, il resta longtemps des exemplaires de ce livre en magasin. Les ouvrages n'ayant alors ni titre ni souscription, on ne distinguait souvent les livres que par le nombre des lignes. Fust, à qui l'imprimerie de Gutenberg et ses produits furent adjugés en 1455, comme nous allons le voir, en garantie de l'argent par lui prêté à ce dernier, eut l'idée, sans doute à l'instigation de son premier ouvrier, Pierre Schoiffer, de s'approprier aussi moralement cette Bible en changeant l'aspect et la désignation. Pour cela, il en réimprima les premières pages avec un nombre inférieur de lignes, quoique avec le même caractère. Cela était facile : il suffisait de resserrer la composition ou de multiplier les abréviations pour faire entrer 42 lignes en 40 ; puis, pour donner à ces 40 lignes la même longueur qu'aux pages de 42 lignes, afin que le livre ne fût pas disgracieux, de les interligner avec des feuilles de papier



*authorities*, and yet we find they differ in many instances in the more minute typographical particulars from those given by us at a preceding page (p. 197); consequently, either the "*fac-similes*" of those colophons in the Royal Library in the British Museum (whence ours are taken) have been incorrectly executed, or those given by M. Bernard have been imperfectly transcribed, unless taken from a different copy, the printing of the editions differing, as is the case with the Bible of 1462 printed by Fust and Schoeffer! They are as follow, the roman letters shewing where the variations occur:

Vol. i. "*Et sic est finis prime partis Biblie sancte Veteris Testamenti; illuminata seu rubricata et ligata per Henricum Albech, aliūs [sic] Cremer anno Domini m° cccc° lvi°, festo Bartholomei apostoli.*" Ending omitted.

Vol. ii. "*Iste liber illuminatus, ligatus, et completus est per Henricum Cremer, vicarium ecclesie collegiate Sancti Stephani Moguntini, sub anno Domini millesimo quadringentesimo quinquagesimo sexto, festo Assumptionis gloriose Virginis Marie.*" Ending omitted.

ou de parchemin, car il n'existait pas encore, que je sache, d'interlignes au-dessous d'un point. Ceci explique la différence qu'on remarque encore dans la page à 41 lignes. La composition n'ayant pu tomber juste à 40 lignes partout, à cause des nécessités typographiques, on dut se résoudre à faire une page de 41 lignes, et pour qu'elle ne fût pas trop longue, comme elle l'aurait été si on l'avait interlignée de la même manière que celles de 40 lignes, on l'interligna avec un papier moins épais, ou toutes les deux lignes seulement, de façon à dissimuler le plus adroitement possible la différence. Cette page de 41 lignes, placée au recto d'un feuillet dont le verso a 42 lignes, dénonce à tout praticien, par l'irrégularité du registre, l'évidence de la fraude.

"A la vérité, M. Sotheby prétend que les exemplaires de 42 lignes sont postérieurs à ceux de 40. La raison qu'il en donne, c'est qu'on trouve dans le filigrane des feuilles de 42 lignes le *bœuf*, qui ne reparait qu'à la fin de l'ouvrage, et rarement encore, tandis que les feuilles à 40 lignes portent la *tête de bœuf*, qui se trouve dans toute la première partie du livre. Rien n'est moins concluant que ce fait. Il n'est pas extraordinaire qu'un cahier tout entier ait été tiré sur des feuilles de même qualité, puisque comme je l'ai dit, un cahier était tiré tout à la fois. Il suffit, pour expliquer cette apparente singularité, du hasard qui a présidé à l'enlèvement de la rame de papier destinée au tirage de l'un ou de l'autre cahier: en effet, il y avait dans le magasin de Gutenberg, de l'aveu même de M. Sotheby, trois sortes de papiers au moins, de même qualité et de même format, l'un marqué d'une tête de bœuf, l'autre d'un bœuf, et le troisième d'un raisin. L'imprimeur aura pris au hasard celui dont il avait besoin, et c'est ce qui aura produit cette inversion, dont on prétend tirer aujourd'hui des conclusions rigoureuses. Peut-être même le hasard ne présida-t-il pas entièrement à cette coïncidence, en ce qui concerne les feuilles à 40 lignes. Il est bien possible que Fust et Schoeffer aient choisi avec intention dans leur magasin du papier au *bœuf* pour retirer les premières feuilles du livre, imprimées d'abord avec du papier à la *tête du bœuf*.

"M. Sotheby, dont le système est complet, donne au sujet de ces sommaires imprimés, des explications qui ne sont pas moins étranges que celles que j'ai déjà relevées dans son livre. Suivant lui, si toutes les rubriques n'ont pas été imprimées, c'est qu'on a reconnu, pendant le tirage des premières feuilles, qu'elles seraient plus belles étant faites à la main, et tromperaient mieux l'acheteur, en faisant ressembler davantage le livre à un manuscrit. Ce serait même en partie pour faire disparaître ces *vilaines* rubriques imprimées qu'on aurait retiré les premières feuilles de la Bible. C'est le cas de dire avec le proverbe: 'Il ne faut pas disputer des goûts.' M. Sotheby serait sans doute fort embarrassé pour nous expliquer, d'après son système: 1° pourquoi les exemplaires qui ont des rubriques imprimées dans le premier cahier en ont également dans le quatorzième, et n'en ont pas dans les feuillets intermédiaires; 2° pourquoi les exemplaires à sommaires imprimés sont plus nombreux que ceux à sommaires manuscrits? C'aurait été, en vérité, une singulière idée que de dépenser tant d'argent pour faire disparaître de quelques exemplaires seulement ces sommaires qui ne sont rien moins que vilains. Mais c'est trop m'appesantir sur ce sujet."

On comparing the preceding colophons with those at p. 197, it will be seen, that, independently of the punctuation and the use of capitals, there are no less than thirteen words differently spelt! None but those practically employed in such matters know the difficulty of avoiding typographical errors of the like description. A more glaring instance of our own cannot be, than in the next page, where, in the heading to the observations on the number of lines in the pages of the *Mazarine Bible*, it is printed the *front* ninth and tenth pages, in lieu of the *first*. An error which the reprinting of this page enables us to point out.

We will now examine the various points commented upon by M. Bernard.

### I. *The printing of the Bible by single pages.*

In considering this point, it must be borne in mind that the paper used for the printing of all books in *folio*, in the fifteenth century, was in *single*\* sheets; which is proved, not only by the presence of a water-mark in each sheet, but by all the

\* I do not profess to have personally examined or collated the larger productions of the early printers. My Father, however, made it one of his particular points in the study of early typography; and, accordingly, I find the following note, written by him nearly thirty years ago, respecting the printing of the first volume of the edition of the *Catholicon* of *Balbi*, with sixty-five lines in a full page:

"*Nothing proves more clearly that the early printers printed their books sheet by sheet, than the collation of two copies of the same book.*" My Father follows this observation with the note of the collations of two copies of the *Catholicon*, at that period in the possession of Mr. Inglis and Mr. Bohn. The signatures, of course, are nominal.

INGLIS COPY.						BOHN COPY.					
		LEAVES.			LEAVES.			LEAVES.			LEAVES.
a	Gath. of	8	o	Gath. of	12	a	Gath. of	10	o	Gath. of	10
b	"	12	p	"	8	b	"	10	p	"	10
c	"	8	q	"	12	c	"	10	q	"	10
d	"	12	r	"	8	d	"	10	r	"	10
e	"	8	s	"	12	e	"	10	s	"	10
f	"	12	t	"	6	f	"	10	t	"	8
g	"	8	u	"	12	g	"	10	u	"	10
h	"	12	x	"	8	h	"	10	x	"	10
i	"	8	y	"	10	i	"	10	y	"	8
k	"	10	z	"	6	k	"	8	z	"	8
l	"	8	Half sheet		1	l	"	10			
m	"	10				m	"	8			
n	"	6	Leaves		217	n	"	8	Leaves		218

"*N.B.* In consequence of Mr. Bohn's copy having the first leaf of the first gathering blank, the volume terminates on the last leaf of the last gathering, z; whereas Mr. Inglis' copy begins on the first leaf of the first gathering, and ends on a single half-sheet."

I find that the collation of the second volume agrees in both copies, each copy ending with a blank leaf in the last gathering (t t) of six leaves. It is only by such minute typographical research that any con-

edges of the paper being uneven when in its original or uncut state; of which we have hundreds of examples in sheets taken from Manuscript Account Books dated from 1360 to 1500, and later. Consequently, each sheet of paper when printed on both sides and doubled, would contain four pages of text, one of the leaves shewing the water-mark between its perpendicular water-lines; which is the case with the Bible in question. But as it is printed in gatherings of five sheets, or twenty pages, the 1st and 20th being printed on the reverse, and the 2nd and 19th on the recto of the paper, and so of the other pages, it follows, as a necessary consequence, that each page must have been printed separately, or that the whole twenty, or at least twelve, must have been composed before the Printer could have had a return of his type to enable him to proceed with the remaining eight pages of the gathering. We confess we still adhere to our opinion, that the former alternative was adopted, as the latter would have involved the necessity of being provided with a very large fount of letter, perhaps not much less than 1000 lbs., a quantity of one fount of moveable type not likely to have been possessed by the printer who first put in practice the new invention\*. The great improbability, not to say impossibility, of so large a fount of type being possessed by the printer of the *Mazarine* Bible, induced us to hazard the hypothesis that he printed the Bible in single pages; independent of which we must not forget that the type used for that work was cut by the hand, consequently limited in its quantity.

II. *The cause of forty and forty-one lines occurring, in some copies, in the front, ninth, and tenth pages of the first volume.*

M. Bernard considers it as "*une hypothèse bien plus extraordinaire encore*," that we should have thought it possible for the printer of the Bible to have possessed at the outset of his labours, type of two sizes, or, rather, type shewing the *same face* but differing slightly in *body*. He argues, *first*, that the type in those pages wherein are only forty and forty-one lines, were, instead of the modern plan of "leading," interlined with strips of paper or parchment, for the purpose of

clusion can be drawn as to the plan adopted by the very early printers in working off their pages; though, at the same time, a few instances occurring to warrant an hypothesis as to a custom, do not prove its general use. In the case of the printers working off the 1st and 24th pages in a gathering of twelve leaves, they must have set up the whole of the twenty-four pages, unless they were enabled to "*cast off*" their pages, as the printers term it; which they would have found some difficulty in doing, unless the manuscript from which they composed was written in a very regular manner, so that each page would, on an average, contain the same number of letters.

\* Our printer has suggested, that, as the type is supposed to be a fac-simile of some of the manuscripts of the period, it is possible that the *Mazarine* Bible may correspond exactly in dimensions of page, and number of lines in each, with some manuscript copy of the Bible then extant; in which case the 20th page might have been composed from the manuscript, and worked off with the 1st, and so of the other pairs in the gatherings, without danger of its being necessary to vary the length of any of the intermediate pages to make them read on to subsequent pages already printed.

extending the length of the page; bringing forward, in corroboration of his views, the statement of a type-founder at Paris, who had lately invented the means of increasing the body of the type by almost a hair's breadth\*; and adding, that the type used by Fust and Schoeffer, in their edition of the "*Offices of Cicero*," printed at Mentz in 1465, bears evident proof of its having been "leaded," or interlined.

In the first place we contend that a minute examination of the printed text of those pages with forty lines, will prove that the type was *not leaded*, because many of the ascending and descending portions of the letter are so *close* as not to admit of even a line being drawn between them; a fact which shews that no space-line could have been introduced between the lines of text. In examining minutely these pages with forty lines, we have found them to be of exactly the *same* length, and any portions of the page, as ten, twenty, or thirty lines, exactly to correspond in measure.

We cannot summon to our aid the testimony of either Gutenberg, Fust, or his son-in-law, Schoeffer, to explain the difficulties they encountered. The fact, that the first ten pages differ in the number of the lines from the remaining pages of the work, shews either that the printer, at the commencement of his undertaking, had not finally made up his mind as to the plan he would adopt in the execution of his task, or that the diversity in the number of lines existed in the MS. from which he composed the Bible.

At no period were the services of the Scribe called into more extensive operation than during the early part of the fifteenth century. The innumerable copies of the Holy Scriptures written, in double columns, on vellum, and occasionally on paper, prove that an immense traffic was carried on in the sale of such manuscripts. When, therefore, it was discovered that by the use of the art then newly discovered, but most carefully concealed, that copies could be made and multiplied by mechanical means, and sold as manuscripts, the chief aim of the printer was that they should resemble the manuscripts as closely as possible. Consequently, we may presume that the manuscript copy from which the *Mazarine* edition was printed, bore not

\* "Un fondeur de Paris a trouvé de nos jours le moyen d'en fondre sur un demi-point; mais c'est un progrès auquel on étoit loin de songer en 1455. Le premier livre interliné que j'ai vu est un Cicéron publié par Schoeffer en 1465, et il est probablement interliné avec des reglettes de bois, car l'interlignage est fort considérable." *Note*, vol. i., p. 189.

We will not dispute the question of the type of the *Cicero* alluded to being leaded. We have examined the copy in the British Museum leaf by leaf, and find that the lengths of the pages throughout agree, each page having twenty-eight lines. During our examinations of early printed books, we have met with several other works, which shew that the plan of "leading" the type has been carried to a much greater extent than in the *Cicero*; the leads between the lines of which must have been very thin, as will be seen by observing how very minute is the space between the ascending and descending letters.

"*The Siege of the Cytee of Rhodes*," printed by Caxton, presents a remarkable instance of the "leading" of type, by which it assumes so different an appearance that few persons would believe that the type in that work is the same as that used by him in the "*Golden Legende*," "*Confessio Amantis*," and "*The Book called Cathan*."

only a close resemblance as to the letters, but also in the disposition of the text. It is well known, that, in all manuscript copies of the Bible, the Psalter, the Hours, the Missals, and, indeed, of works generally, the headings of the chapters, or divisions of the subjects, were left to be filled in by the Rubricator. Upon this point M. Bernard remarks strongly, closing his strictures upon our views by stating that we should find ourselves at a loss to explain, *first*, how it was that the copies which have the headings *printed* in the first gathering and in the fourteenth, should not be so in the intervening *leaves*; and *secondly*, why the copies with printed headings are more numerous than those with manuscript ones,—M. Bernard rather amusingly summing up his notice, "*Mais c'est trop m'appesantir sur ce sujet.*"

From the above, it must be inferred that the headings occurring in the fourteenth gathering are *printed*. We have not found them to be so in any of the copies we have seen. We stated that the first *two*\* headings *only*, in the pages with forty lines, are *printed*; but that all the others, and all in the copies with forty-two lines, are *written*.

We account for the headings being, at the commencement of the volume, in *type* instead of manuscript, by supposing that the printer was desirous, not only to make his page of uniform appearance, but to avoid the employment of the Rubricator, who was not always well skilled† in the ordinary writing of the period, though, as a calligraphist, well practised in the Gothic letter used in illuminated manuscripts. The probability is, that the printer found that by making the headings of a similar character to the text, he was endangering his chance of palming off his printed Bibles as *Manuscripts*, the headings being usually written in a different style. As to the fact, that, out of the many hundred copies which were no doubt circulated, more copies with forty lines in the first nine pages have been preserved, than with forty-two lines, we consider this to have been a mere matter of chance. Look at the numerous instances of works in folio printed during even the sixteenth century, of which only one or two copies are known, but of which thousands were probably circulated.

The views of M. Bernard are, that the copies with forty-two lines were *first*

\* In the first gathering (five leaves) there are only three headings: the *first* on the recto of the first leaf, the *second*, a short one to the Prologue; and the *third*, the commencement of Genesis, recto of the fifth leaf. The next heading that occurs is on the recto of the 29th leaf, to the first Book of Exodus. I mention this because M. Bernard writes of *five* headings being printed in red ink.

† The originals of the notices in the autograph of the Rubricator, at the close of the copy of the *Mazarine* Bible in the Imperial Library at Paris, clearly illustrate this fact. Not so, however, in all cases. The headings in the copy of the *Pfister* Bible in the British Museum are all written (in red ink) in imitation of the type; and so well are they executed, that, at first sight, many appear to have been printed. What with the headings in red, the numerous capital and initial letters, the *Pfister* Bible presents a far more gorgeously printed book than the *Mazarine* Bible, and much more likely to have been passed off as a manuscript. The paper used for the copy of the *Pfister* Bible in the British Museum presents not only a great variety of water-marks, but the texture of the paper differs very much. That on which the head of the Bull occurs is of very similar texture to that in the Museum copy of the *Mazarine* Bible.

issued; and that the work not selling so quickly as had been expected, the unsold copies fell into the hands of Fust, who, by the advice of Schoeffer, reprinted the first five leaves with the view of giving the remaining copies the appearance of another edition, by not only varying the number of the lines in the page, but by *printing the headings\* in red ink*; a new idea, as supposed by M. Bernard, of Schoeffer, "*sinon par l'intention de tromper le public relativement à l'origine de ce livre, en lui faisant croire à une édition différente de celle de Gutenberg, dont les nouveaux imprimeurs avaient intérêt à faire oublier les travaux ?*"

This is not a bad conjecture of the learned author; but we think that if Peter Schoeffer had proceeded so far in the process of deception, he would have also reprinted the last leaf to each of the volumes, and added his well-known characteristically expressed colophon, also in *red characters*.

In respect to the fact of the paper used for the reprinting of nine pages of the first gathering (five sheets) having the *Bull* water-mark, we are *free to confess* that our argument on that point is *not borne out*; *because*, on examining the copy (forty-two lines throughout, with all the headings in manuscript) in the Royal Library of the British Museum, we find, that, in the first volume, the *Bull* water-mark occurs in the first *twenty* leaves (two gatherings, supposed, of five sheets), as far as the nineteenth leaf, as under:

1ST GATHERING.				2ND GATHERING.			
LEAF			LEAF	LEAF			LEAF
Bull . 1	.	.	Blank . 10	Bull . 11	.	.	Blank . 20
Bull . 2	.	.	Bull . 9	Blank . 12	.	.	Bull . 19
Blank . 3	.	.	Bull . 8	Blank . 13	.	.	Bull . 18
Bull . 4	.	.	Blank . 7	Bull . 14	.	.	Blank . 17
Bull . 5	.	.	Blank . 6	Bull . 15	.	.	Blank . 16

Now the paper of the twenty leaves, forming the first two gatherings of ten leaves each, ought to have, if used in *entire* sheets, ten leaves with a water-mark,

\* Ten years since, when writing the observations alluded to by M. Bernard, I fully believed that my Father had found that the *Bull* water-mark occurred *only* in the *five leaves* that had been reprinted with forty-two lines in a full page. Finding, however, the *Bull* mark in the first *two* gatherings in the British Museum copy, clearly proves that the mystery connected with the reprinting of the first five leaves is not to be accounted for so easily as he thought, though the discovery does not place the views of M. Bernard in a more favourable light, as, in some of the copies with forty lines, the mark of the *Bull's head* only occurs. It is only during the last five years that I have particularly looked to the subject of water-marks; consequently, what I then wrote was taken from the memoranda made by my Father, who supposed that, as the *Bull proper* represents the arms of Calixtus III., who did not ascend the Papal throne until April 1455, the mark of the *Bull* had some reference to that Pope, as many of the early paper-marks are found to bear their insignia. If such could be shewn, it would prove that the *Mazarine Bible* was not commenced so early as generally supposed, unless the first twenty leaves of the first volume were afterwards reprinted. Though from the fact of one copy having, for the first two gatherings, paper bearing the mark of the *Bull*, it must not be supposed that all other copies have the same, though it may happen that, as the printer proceeded, he might have taken care that all the paper used for the same gathering should bear the same water-mark. In some books the paper-mark varies in almost every sheet.

In respect, however, to the *Bull* water-mark, I have found it on the paper of the Account Books at the Hague, dated as early as 1380, and in frequent use in the Low Countries, and also in German manuscripts up to 1450.

and ten leaves without one; and when placed one within the other, so as to form the gathering, each leaf with a mark should have its corresponding leaf without one. In the above note of the two gatherings, the corresponding leaves in the first gathering are 1 and 10; and in the second, 11 and 20. With the exception, therefore, of leaves 2 and 9, each of which has the *Bull*, the others collate correctly; so that, unless the second sheet had a mark on both halves (a most rare circumstance) we have at once a *proof* that the text of *that* sheet in *that* copy was worked off page by page.

We close our observations by remarking, that if, according to the views of M. Bernard, the edition with the printing of the first gathering with forty lines was *subsequent* to that with forty-two lines, we must come to the conclusion that the promulgators of the newly-discovered art made a *retrograde movement*, by the substitution of an *imperfect* production for one that may be considered, in all its typographical points, as unrivalled since the Invention of Printing by moveable type.

The case is parallel to that of the very imperfectly printed fourth edition of the *Speculum*, which has been considered, until within the last few years, to have preceded the other three editions; M. Koning and others arguing that the imperfect state of the type, and general bad working of the sheets, proved it to have been the *first effort of the Invention*, instead of being, as is mechanically proved, the *last* printed of the four editions.

The chief object of our closing the description of the various BLOCK-BOOKS of the NETHERLANDS and GERMANY, with any allusion to the printed Letters of Indulgence, is, that to the copy dated from Wurtzburg, 1455, in the library of Earl Spencer, is attached the ORIGINAL SEAL of AUTHORITY, bearing irrefragable proof that these Documents were issued in connexion, not with Germany or France, but with that portion of the Netherlands known as the country of HANNAU, then under the dominion of PHILIP DUKE OF BURGUNDY, who was closely allied to the King of Cyprus, for whose aid THOSE INDULGENCES WERE SPECIALLY GRANTED.

It is as well here to note, that, at that period, the *Historical* year commenced on the 1st of January; but the *Legal* year on the 25th of March; consequently, the Letter of Indulgence, or any document, dated January, or before March 25, 1455, would, in fact, be the *Legal* year 1454, though, historically, 1455.

Those who are desirous of entering minutely into the historical transactions which gave rise to the Letters of Indulgences, will find much information in the "*Analecta Medii Ævi*," by Hæberlin. We simply state the fact, that PAUL ZAPPE was sent by JOHN, KING OF CYPRUS (whose Councillor and Secretary he was), on the 6th of January, 1452 (*legal* year, 1451), to Italy, to collect the tributes and levies which the King of Cyprus, by virtue of the privilege granted to him by the Pope in 1451, had been permitted to raise from the Christians of the Western Empire. Among others, Paul Zappe appointed John (de Castro) to act as his deputy in Germany; from various parts of which, the few copies of the Indulgences that have turned up, are dated. As a matter, more of curiosity than any interest in the particular circumstance connected with these Indulgences, to which we are desirous of calling attention, we give a translation of the Document itself:

"PAULINUS CHAPPE, Counsellor, Ambassador, and Administrator General, of his gracious Majesty the King of Cyprus, in this province, to all the faithful followers of Christ who may read this letter, greeting in the Lord.

"Whereas the most Holy Father in Christ, and our Lord, Nicholas Vth, by Divine grace Pope, mercifully compassionating the afflictions of the Kingdom of Cyprus from those most treacherous enemies of the Cross of Christ, the Turks and the Saracens, in an earnest exhortation, by the sprinkling of the Blood of our Lord Jesus Christ, freely granted to all those faithful followers of Christ, wheresoever established, who within three years from the first day of May, A.D. 1452, should piously contribute, according to their ability more or less, as it should seem good to their own consciences, to the Procurators or their deputies, for the defence of the Catholic Religion and the aforementioned Kingdom (Cyprus), that Confessors, Secular and Regular, chosen by themselves, having heard their confessions for excesses, crimes, and faults, however great, even for those hitherto reserved exclusively for the Apostolic See to remit, should be licensed to pronounce due absolution upon them, and enjoin salutary Penance; and also that they might absolve those persons, if they should humbly beseech it, who perchance might be suffering excommunication, suspension, and other sentences, censures, and ecclesiastical punishments, instituted by canon law, or promulgated by man: salutary Penance being required, or other satisfaction, which might be enjoined by canon



law, varying according to the nature of the offence. Also, that they might be empowered by Apostolic authority to grant to those who were truly penitent, and confessing their guilt,—or if perchance, on account of the loss of speech, they could not confess, those who gave outward demonstrations of contrition,—the fullest Indulgence of all their sins, and a full remission, as well during life as in the hour of death; reparation being made by them if they should survive, or by their heirs if they should then die. And the penance required after the granting of the Indulgence is this, that they fast, throughout a whole year, on every Friday, or some other day of the week, the lawful hindrances to performance being prescribed by the regular usage of the Church, a vow or other thing not standing in the way of it; and as for those prevented from so doing in the stated year, or any part of it, they shall fast in the following year, or in the first year that they can: and if they should not be able conveniently to fulfil the required fast in any of the years or any part of them, the Confessor for that purpose shall be at liberty to commute it to other acts of charity, which they shall be equally bound to do. And all this so that they presume not, which God forbid, to sin from the assurance of a remission of this kind; for otherwise, that which is called Concession, whereby they are admitted to full remission in the hour of death, and remission, which as it promised, leads them to sin with assurance, would be of no weight or validity. And whereas the devoted in *Christ Lord Godfridus Becker, Priest of the Diocese of Verden*, in order to obtain the promised Indulgence, according to his ability hath piously contributed for the above-named laudable purpose, he is entitled to enjoy the benefit of Indulgence of this sort. For a witness of the truth of the above Concession, the seal ordained for this purpose is appended. Given in *Lunenburg* anno Domini MCCCCLIII. “(*quinto*) die vero *vicessima sexta mensis Januarii*.”

*“Formula of the plenary Indulgence and Remission.*

“May our Lord Jesus Christ bestow on thee his most holy and most gracious mercy; may he absolve thee both by his own authority, and that of the blessed Peter and Paul, his apostles; and by the authority apostolic committed unto me, and conceded on thy behalf, I absolve thee from all thy sins repented for with contrition, confessed, and forgotten, as also from all casual sins, excesses, crimes, and delinquencies ever so grievous, and whose cognizance is reserved to the Holy See, as well as from any ecclesiastical judgment, censure, and punishment, promulgated either by law or by man, if thou hast incurred any. Giving thee Plenary Indulgence and remission of all thy sins, inasmuch as on this head the keys of the Holy Mother do avail.

“In the name of the Father, and of the Son, and of the Holy Ghost. Amen.”

*“Formula of Plenary Remission on the point of Death.*

“May our Lord, etc., as above. I absolve thee from all thy sins with contrition repented for, confessed, and forgotten, restoring thee to the unity of the faithful, and the partaking of the Sacraments of the Church, releasing thee from the torments of Purgatory, which thou hast incurred, by giving thee plenary remission of all thy sins, inasmuch as the keys of Mother Church do on this head avail.

“In the name of the Father, of the Son, and of the Holy Ghost. Amen.”

We now append to the preceding translation, a note of *eight* copies of these Indulgences, out of the few at present known to exist, stating only the names of the persons to whom they were given, the places whence, and the date when, they were issued, which, in the document, are inserted in *manuscript*. The manuscript insertions are printed in italics.

- I. To "*Dominus Joannes Kelter presbyter et Catherina Matildis Mogunt. diocesis.*"—Datum "*Erffurdie*" anno dni mccccliiii die vero "*quintagesima*" mensis "*novembrii.*"

The above was the copy belonging to Schelhorn, and mentioned by Lambinet, vol. i. p. 122. It is now at the Hague, according to the authority of M. Bernard.

- II. To "*Juderus est von Ajaspath.*"—Datum "*Moguncie*" anno dni mccccliiii die vero "*ultima*" mensis "*decembrii.*"

In the Imperial Library at Paris, it is signed, at the right hand corner, "*Jo. ab. Monasterii burchardi ad premiss: deputus.*" On the left is noted the price (three florins) it was sold for, but nearly obliterated.

- III. To "*in Christo domino Godfridus Becker Presbiter Verdensis Dyocesis.*"—Datum "*Lunborch*" anno dni mccccliiii (*quinto*) die vero "*vicesima sexta*" mensis "*Januarii.*"

In this impression the word "*quinto*," for the date of the year, is written over the four units, which have been partially erased. The copy is particularly mentioned by Haebelin in his *Analecta Medii Ævi*, p. 567; also by Heineken, p. 261; and by Lambinet. Dr. Dibdin (*Bibliotheca Spenceriana*, vol. i. p. 1), in referring to the observations made by Haebelin and Lambinet respecting the form of the document, appears altogether to have misinterpreted the language of Lambinet: "Haebelin, according to Lambinet, describes a copy of these Indulgences as being in octavo, in two pages and a half; and Lambinet himself asks whether it be a square leaf of vellum, in the form of a patent, or a folded leaf." Now, Lambinet, p. 123, merely states, that Haebelin occupies two pages and a half with his description of the copy: "*Cette lettre, dans Haebelin, est de deux pages et demie de l'impression, pet. 8vo.*" For the information of future Bibliographers, it is as well to point out this error. We have here a proof that the Document issued in January 1455 was printed in 1454. It was from this Document that the translation in the preceding pages was made. The original is now, according to M. Bernard, at Gottingen.

- IV. To "*Georgius de amsergh ejus uxor Pres. Colon diocesis,*" eroga "*venit.*"—Datum "*Colonic*" anno dni mccccliiii "*j*" die vero "*xxvii*" mensis "*Februarii.*"

Here we have another instance of the use of the Documents printed in 1454 being used in 1455 (the legal year 1454), the *unit* being inserted in manuscript. A fac-simile of the greater portion of the Document is given in the upper part of plate xcv. The impression was sold in Wellington-street, May 1829, among a collection of Books consigned by a person who, in all his transactions with us, styled himself "*Dr. George Dollinger of Munich;*" but who, a few years afterwards, turned out to be no less than *J. B. Ritter*, the Under-Secretary of the Royal Library at that place. It was discovered that he had kept up a systematic plan of robbing that Royal Library, and consigning the books to London for sale. The robbery was discovered in 1840; and through our being able to forward to *M. Lichtenhaler*, the Director of that Library, the correspondence of the bibliographically learned Doctor, he has met with his reward, by, we believe, imprisonment for life.

The impression was purchased by Messrs. Payne & Foss, who exchanged it for one of the copies in the Library of Earl Spencer, that having the printed date, 1455. It was in consequence of the exchange that attention was drawn by the late Mr. Appleyard to the similarity of the larger types to those in the *Mazarine* and *Pfister* Bibles, as particularly noticed in the stock catalogue issued by Messrs. Payne & Foss. That fact, however, was previously noticed by Lambinet, vol. i. pp. 122-3.

V. To "*Henricus Deupprecht et Anna uxor ejus.*"—Datum "*Wurtzburg*" anno dni mcccclv. die vero "*septima*" mensis "*Martii.*"

This impression being a duplicate of No. VII. (except as to the names and date), in the library of Earl Spencer, was, as stated, exchanged for the preceding one. The text of the Document is given in full in the *Bibliotheca Spenceriana*, vol. i. pp. xlv.—xlvii.

VI. M. Wetter, in his *Buchdruckerkunst Joh. Gutenberg, 8vo., Mainz, 1836*, has given, in the quarto volume of fac-similes accompanying it, part of the copy of the Indulgence in the University Library at Leipsic. He has, however, left out that portion containing the name of the person to whom it was issued. But we learn that it is dated from "*Nurembe,*" anno dni mcccclv. die vero "*viceesima grta*" mensis "*Marcii.*"

The copy is inscribed, at the left lower corner, "*Johannes de Pstein sacre theol' doctor . . . Cystercien ad pmisa deputatus;*" and on the right, "*Andreas Judex Clinger Nots ppt.*" The printed text of this is the same as the following, No. VII., in the library of Earl Spencer.

VII. To "*devot'is dñs Erasmus damoder pbr patamen dyocessin*" eroga"vit."—Datum "*Wurtzburg*" anno dni mcccclv die vero "*Tredecima*" Mensis "*Aprilis.*"

It is in the library of Earl Spencer. A fac-simile of the principal portion of it is given in the lower part of plate xcv. An examination of the text of this, and of the Document No. 4 (as in our plate xcv.), shews, that, though the same type has been used, it has been recomposed, differing only in the formation of the contractions and occasional disposition of the letters.

VIII. To "*dñs himrey (pastor in Roselden) mais Greta (pinenkrans) et soror Stina kuse cu fñz suis helena et Cong' de Gudakrusen et bela klute ejus filia*"—erogaver"int."—Datū "*in Oppido Nussien*" anno dni mcccc. quito die vero "*penultima*" mensis "*Aprilis.*"

A very badly executed fac-simile of a portion of this is given by Wetter, who erroneously stated it to be in the library of "*Mr. Heywood of Bristol,*" instead of that of Benjamin Heywood Bright, with whose collection of Books the Document was sold in Wellington-street, March 1845. It is now in the British Museum. In plate xcvi. we have given the same portions of it as those in plate xcv.

Of these Letters of Indulgence, it may be considered that there exist *two* sorts or impressions, the one consisting of thirty lines, embodying two lines in a large type similar to that used in the *Mazarine* Bible supposed to have been issued by Gutenberg, and subsequently in a *Donatus* issued with the name of Peter Schoeffer as its printer. The other comprises thirty-one lines, the two lines in the larger type much resembling that of the Bible printed by Albert Pfister. The smaller type in each is of the same size and character.

Of the impression with thirty lines, only two copies are at present known: the one in the Library of Earl Spencer, enumerated by us as No. IV.; and the other is now in the British Museum, marked by us as No. VIII.

Of the impression with thirty-one lines, M. Bernard (vol. i. p. 175) enumerates copies at Cassel, Brunswick, Riedesell, Wolfenbüttel, Copenhagen, and Gottengen, making altogether, with those mentioned by us, thirteen. The copy respecting which M. Bernard appears to have been uncertain, is evidently that in the Library of Earl Spencer (No. VII.), to which the original seal is attached.

We have stated, that to one of the copies of the Letters of Indulgence, in the library of Lord Spencer, an original Seal of Authority is attached. It is to that numbered vii., dated April 1455. Ere we proceed to notice any circumstances connected with it, we present to our readers the following fac-simile of it, taken by the wonderful process of photography\*, from the engraving given by Dr. Dibdin in the *Bibliotheca Spenceriana*, vol. i. p. XLVII. The few lines of printed text of description accompanying it in the page are also given.



omnia die Odan Anni dñi MCCCCLi incipendum  
 Oatren Anno dñi MCCCCLi  
 die nese Odensis

The foregoing seal cannot come under the denomination of "PAPAL," as considered by Dr. Dibdin. From the circumstance of a Lion Rampant (the arms of Flanders) occurring in the exergue, it appears to have been the Official Seal (probably of the Chancery of the Counts Palatine of Hainault (or Hanau) and Counts or Earls of Flanders.)

\* In the present volume I have given, in plate LVI., a specimen of the great state of perfection to which fac-similes might be brought by the process of photography. This has also been executed by Mrs. S. Leigh Sotheby, and satisfactorily shews how admirably adapted is the art for the purpose to which it has been here employed. The only fear of using it is, that we are not assured but that, in a few years, the impression may fade.

In the centre is seen the cross of our Saviour, on which is hung the crown of thorns; the other symbols of the Crucifixion are obliterated, with the exception of two nails, which appear on each limb of the cross. On the right is suspended a shield of the Earldom of Hainault (quarterly, the arms of Flanders and Holland, on a shield, *or*, four lions rampant sable and gules quarterly, first and last, sable for Flanders; the second and third gules, for Holland, the shield surmounted by a coronet), of which, at this period, the Duke of Burgundy (Philip the Good) was Earl. On the left is another shield, suspended to the arm of the cross, having the arms of Pope Nicolas V. (the keys crossed); at the foot of the cross are the arms of Flanders (*or*, a lion rampant, armed and langued gules), usually borne by the Earls of Burgundy as a shield of pretence\*.

The inscription round the shield reads :

“s. INDULGĒTIARŪ Āplissimarum pro destentione fidei Regi  
Ciprie Concessarum.”

In consequence of the discovery† respecting the character of this seal, we are led to inquire into the connexion of the House of Burgundy with that of the King of Cyprus. It is sufficient for us here to state, that, among other alliances, Ann of Lusignan, the sister of John III., Prince of Antioch and King of Cyprus, married Lewis, Duke of Savoy, in 1432. Lewis succeeded his father, Amadeus VIII.‡, on his resignation in 1434. It was to the last Duke that Pope Nicolas V. granted the much spoken of Bull, dated January 4, 1451 (legal year, 1450), in favour of the House of Savoy, owing to his father renouncing the Popedom§.

In consequence of continued wars with the Prince of Caramania, the Cypriots were, in 1451, reduced to great distress; hence the necessity of the aid required by

\* See Vredii Sig. Com. Flandrie, 1639; Index Insignium Chiffetii; Gibboni Intr. ad Blason., p. 104; Bowyer's Great Theatre, 4to., part II. p. 241.

† This circumstance, coupled with that of finding (as I shall hope to shew in the ensuing volume) that many of the water-marks on the paper of the period, and on that used for the Block-Books described in the first volume, bore evident relation to the HOUSE OF BURGUNDY, induced my Father to believe, that minute researches into the historical transactions connected with the Duke of Burgundy, then the most powerful prince of Europe, would throw some light on the origin of the art of Printing in the Low Countries. Accordingly, giving up all bibliographical minutiae, he embraced an undertaking fitted more for the labours of a Hallam or a Macaulay, commencing with an account of the “DYNASTY OF THE HOUSE OF LUSIGNAN AS KINGS OF CYPRUS, and their ALLIANCES with the DUKES OF SAVOY AND BURGUNDY.” This work he completed, entering into the minute transactions therewith connected with Cyprus, from the year 1360 to 1460, when the invention of Printing became more known. That portion being done, he continued his historical researches by a History of the “DYNASTY OF THE HOUSE OF BAVARIA AS GOVERNORS AND COUNTS OF HOLLAND, LORDS OF ZEELAND AND FRIEZELAND.” On this he was engaged for several years, and had proceeded as far as about 1440,—the very dawn of typography,—when it pleased God to relieve him from so perplexing and laborious an undertaking.

‡ Amadeus VIII., Duke of Savoy; Antipope, under the title of Felix V. Elected 17th of November, 1439, at the Council of Basle, but abdicated 7th of April, 1449. Died 24th of March, 1455.

§ Histoire des Papes, vol. iv., p. 164; *Hague*, 4to., 1753. And other authors.

the sale of Indulgences granted to Paulinus Chappe by Pope Nicolas V. for three years from the first of May, 1452. John of Portugal, Duke of Coimbra, married Charlotte, the only daughter of John III., King of Cyprus. Now, this John of Portugal was a younger son of Peter, the Regent of Portugal, whose family was exiled by Alphonsus V. He was nephew, by marriage, to Philip, Duke of Burgundy, at whose court he and his sister Beatrix, in 1448, took refuge and found an asylum. This Prince had followed and assisted the Duke of Burgundy in his war against the rebels of Ghent, and signed the Treaty of Peace made with those people in 1452, in conjunction with the Duke's son, the Count of Charolais, and the Duke of Cleves, the latter marrying Beatrix, the sister of John of Portugal. On the suppression of the Rebellion in Flanders, Philip, Duke of Burgundy, partook of the joy of the inhabitants, and staid with them for six months after that event, until June 1454. The rejoicings ended with fourteen grand festivals, which the Duke gave to the nobility, to animate them to the Holy War, whither he was going to send his fleets, as he had so promised Pope Nicolas V.; the Duke, prior to the departure of John of Portugal for Cyprus, conferring upon him, at the Hague, the Order of the Golden Fleece, an Order instituted, in 1430, by the Duke of Burgundy.

We have now very briefly shewn the close connexion between the Duke of Burgundy and the King of Cyprus, as also with Pope Nicolas V., by whom the Letters of Indulgence we have been describing were granted. In closing the second volume of our researches with so detailed a notice of the "*Literæ Indulgentiarum*," we briefly observe, that we look upon them as of the highest typographical interest: FIRST, because they are the earliest relics of printing that bear incontrovertible dates; and SECONDLY, they go far to prove (a point frequently disputed) that

THE ART OF PRINTING BY MOVEABLE TYPE, AS MANIFESTED IN THOSE DOCUMENTS,  
MUST HAVE BEEN KNOWN IN HOLLAND AND THE LOW COUNTRIES  
AS EARLY AS 1454, THE PERIOD OF THEIR FIRST ISSUE.

During our more recent investigations respecting the type used by the earliest printers, we were led to think that the impressions of the Letters of Indulgence might have been obtained from a solid wood-block; an idea entertained in consequence of our finding no two letters to be of the same size, though at the same time they exhibit no "*kerning*" of the letters usually discernible in block-type, as we have had occasion particularly to notice in the present volume, p. 173.

It was not until some months after the printing of the preceding pages that we examined the exact proportions of the types in the Letter of Indulgence of 1455, enumerated by us, at p. 211, as No. VIII. We had considered the fac-simile given of it by M. Wetter\* as correct; and consequently, as that fac-simile exhibited a type of a *smaller size* than that with the printed date of 1454, No. IV., we thought we had entertained an opinion worthy of investigation.

When, however, we came to minutely examine the original at the British Museum, whence the fac-simile given by M. Wetter was taken, we were surprised to find that the size of the type corresponded exactly with that of No. IV. We therefore had a fac-simile made, plate xcvi., No. I, of a portion of the document bearing the printed date of 1455, in order that our readers might have an opportunity of comparing it with the fac-simile† from the *Spencer Document* of 1454, plate xcv\*, No. I.

Having thus shewn that the type in the two documents corresponds, our next and most important point is to shew that the text was composed of *moveable* letters. This is clearly seen by noticing, that, though the text consists of the same number of lines in each fac-simile, and though each line commences and ends with the same word, yet there are *many variations in several of the words, shewing at once their recomposition, thus proving the type to have been moveable in the fullest sense of the term.* The example that occurs of the substitution of the word "*teneantur*," in the first line of the one in the letter dated 1454, plate xcv., for "*teneatur*," in plate xcvi., is sufficient to prove our point; independently of the substitution of other letters, as in the word "*juxta*," towards the close of the third line, where a capital J has been used. On a careful examination many other variations will be seen.

Nothing more clearly shews the necessity of giving accurate fac-similes of type than the preceding observations. Upon a rigidly critical examination of the fac-similes given by us, many inaccuracies, no doubt, may be found; but not such, we

\* J. Wetter's *Krit. Geschichte der Erfindung der Buchdruckerkunst durch Joh. Gutenberg zu Mainz. Mainz, 1836, 8vo., with thirteen plates of fac-similes in 4to.*

† The fac-similes in that plate were made under the direction of my Father nearly thirty years ago.

hope, as would lead the bibliographer to make an important error of judgment respecting the original.

How far we have carried out the wishes expressed by Mr. Singer in the subjoined extract from his work on the Origin of Playing Cards and Printing (pp. 144-5), is a point we must leave our readers to determine:

*"A work exclusively on these Block-Books, brought forward in an unostentatious form, and containing fac-similes of the principal ones, is still a desideratum."*

If our humble endeavours to place before the public a series of fac-similes (such as, we may venture to assert, has not hitherto been given), accompanied with minute details of the various editions of the Block-Books, lead to further research, thereby realizing the views of our late lamented friend, Mr. William Young Ottley, then will our labours not have been unproductive.

*"An inquiry into the age and school to which these different Block-Books appertain, if undertaken by a person thoroughly versed in all those minute distinctions by which the dates and country of ancient manuscripts are ascertained, and well stored with antiquarian knowledge (particularly in the epochs of the various changes which took place in the dresses of the different classes of the people of Germany and the Netherlands, and the alterations which were made in the construction of armour from the thirteenth to the close of the fifteenth century), would be an interesting work, and might probably throw much light on this obscure subject. The task, however, would not be an easy one; more especially as the books themselves, to which a frequent reference would of course be necessary, are of extreme rarity."\**

\* An Inquiry into the Origin and Early History of Engraving, by William Young Ottley. 1816. Vol. i. p. 109, note.











